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WHADYA READ

IN OUR WORLD (308) . . . . . EDITORIALS

BIOGRAPHICAL SKETCH (317)  
FRANK L. SEALY

BIOGRAPHIES IN MINIATURE  
EDWARD NAPIER (334)  
ALBERT REEVES NORTON (338)  
PAULINE VOORHEES (337)

BOHEMIAN CLUB'S ORGAN (329)

CHURCH SERVICE PROGRAMS (336)

DECADENCE OF THE PEDAL ORGAN (311) **GEORGE ASHDOWN AUDSLEY**

HARMONIC TENDENCIES (314) . . . . . **WALTER EDWARD HOWE**  
CONTRAPUNTAL TENDENCIES

MOVING PICTURES IN THE CHURCH (323) **The Rev. CARLYSLE H. HOLCOMB**

MUSIC SUPPLEMENT (322)  
GLORIA PATRIA . . . . . J. BRADFORD CAMPBELL

NEWS AND NOTES (337)  
ATLANTIC CITY ITEMS (337) . . . . . EDWIN R. WILSON  
IN THE WEST INDIES (336) . . . . . WARREN R. HEDDEN  
BOHEMIAN'S CLUB'S FOREST ORGAN (329)

ORGANS OF NOTE (319)  
LINCOLN HIGH SCHOOL, JERSEY CITY, N. J.

PICTUREGRAPHS (327) . . . . . **M. M. HANSFORD**

PHOTOPLAYING (324) . . . . . **FRANK STEWART ADAMS**  
DRAMATIC POTENTIALITIES

PHOTOPLAY REPERTORY SUGGESTIONS (340, also 343)

PHOTOPLAY REVIEWS (332)  
RIALTO—STRAND—BROOKLYN STRAND

PHOTOPLAY SCORES  
"HUMORESQUE" (331) . . . . . ROLLO F. MAITLAND  
"HUMORESQUE" (332) . . . . . HUGO RIESENFELD  
"LOVE FLOWER" (330)  
"YES OR NO" (328) . . . . . ROLLO F. MAITLAND  
SUGGESTIONS (335)

RECITAL PROGRAMS (335)

REPERTORY SUGGESTIONS (340)  
CADMAN—DAVIS—FEDERLEIN—JOHNSTON—KINDER

REVIEWS (343)  
BERWALD—BORCH—COOMBS—CRESSEY—DIGGLE—DONOVAN  
FRYSINGER—NEVIN—SCOTT—SOWERBY—HOLBROOK'S DYLAN

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## Editorial Reflections

B. C. Xyz

**F**IVE centuries ago Gutenberg began to tamper with the art of printing. Life in those days was largely a matter of eat, sleep, and putter around. The eating and the sleeping gave the greatest pleasure but it was the puttering around that got the less stupid souls into proper position to be knocked on the cranium by a brand new idea now and then; and the brand new ideas made for progress.

The world existed at least fifty-four hundred years before Gutenberg (if we are satisfied with the figures of the self-centered family of Jacob) and in all those years its progress was virtually nil; but from Gutenberg to Annabel Pankhurst it was considerably accelerated: the progress of the past fifty years outweighs a hundred to one the progress of the whole six thousand that preceded them.

An astonished and perplexed Hebrew once averred that since the world began it was not known for a man to give sight to one that was born blind. He knew physicians all right, but he never dreamed of the printing press: six months ago a surgeon gave sight to a six-year-old girl who had been born blind. Now he did not do it with a printing press. The fact of the matter is that the physician did not do it at all; the printing press did it.

No man lives to himself, though in the good old days they lived in tribes and the tribes tried to live pretty much to themselves. The American Indians, who lived tribally to themselves, were just as old as the family of Columbus, but when a little white sail showed itself in the eastern sky the Indians were mystified and Columbus satisfied. The Indians were still using paint and grunts to express their emotions while the Columbusian world had achieved the invention of the printing press some half a century earlier—and, lo, already they were pushing out to undiscovered realms.

When the Wright Brothers began to tumble around in airplanes the good Ohio folk smiled and began to consider their asylum accommodations; at that time

there were no magazines on aircraft worth speaking about. To-day they have possibly a half-dozen scientific publications and the Wright plant has turned out a machine with which they will reach the neat little speed of two hundred miles an hour.

Some of the women of America did not have any homes and children upon which to devote their spare energies, so they scented a ballot—probably because they saw the pre-election samples printed in a more or less delicate shade of pink—and decided they all wanted it. Actually they did not all want it; only a few wanted it, and the number of bad ones who have it and will use it unwisely is greater than the number of good ones who will use it wisely—just as the number of bad men who have always used it unwisely is greater than the number of good ones who use it wisely. The ladies said they all wanted it many years ago when there was no suffrage press to back them up and when the daily press and the magazines gave their cause very little encouragement. Woman suffrage did not win till the suffrage plea was backed up with a press of its own: and now look at mere man; soon he will be minding the babies and doing the dishes, and his Eva will be playing with snakes again.

A streak of lightning hit Benjamin Franklin on the head. Electricity began to make itself felt from that day onward till to-day when we have electrical magazines by the bunch and Roentgen Rays that pry into the workings of our stomachs and Charles Rays who somehow get into our funny bones and make us enjoy life whether or not we are forty-five minutes from Broadway.

Match the progress of the world from the time the first apple crop was harvested; place the past fifty years against the millions that preceded them; keep an eye on the invention and development of the printing press; compare the progress of the world from the fifteenth A. D. century to the tempus that fugits to-day, match it with the multiplication of the printing press, and think it over a while.

### Whadya Read

**B**ASEBALL has often been the cause of office-boy delinquency and there is no remedy so long as newspapers continue to sell for a penny or two. If one were hit with a ball or a bat, would we rub the spot with Antofagasta? Perhaps Antofagasta is to be taken internally? or perhaps it is a poison? maybe Antofagasta is not a drug at all? Is there any way of learning about it, except through the product of the printing press?

When Thomas Edison, Jr., wants to construct a wireless, or Jubalus Modernus desires to use electricity in Antofagasta's Cathedral organ, the ultimate guide to all their experiments must come rolling over the cylinders of the printing press, and the fact of the matter is that electricity was applied to neither organ building nor telephony till the printing presses of the technical world had turned out word upon word, line upon line, here a little, there a little on the subject of electricity as gathered from the experience and experiments of A.B.C. and others.

This thing that enabled the surgeon to give sight to the blind was the printing press through which the medical and surgical worlds had been giving critical discussion to all details of their professions ever since the foundation of the medical world's first journal. The thing that enables a lawyer to frame his case and win his point is his ability to refer to the legal registers of the nation and read the cases and decisions of other lawyers and courts. The thing that makes the vitality and alertness of the resident of any large city is the constant whirl of the cross currents of life in which he lives and of which he daily partakes through the press of the city.

The street urchin that shouts "whadya read" and "wuxtra" no matter what has not happened is only coöperating with the newsdealer and the book store in trying to reach us with a mass of live facts or fiction while it is still live enough to transmit to our lives some of its store of energy and impulse. The small town has its weekly and possibly its daily; the large city gets out its product on thirty minutes' notice, and without the least provocation will put out a new edition every two hours. It wastes a lot of paper,

but it keeps men right up to the minute; it was the Minute Men that made America famous at Concord in 1775. It is also the Minute Men who went to Antwerp some weeks ago and are coming back with new glories for America to enjoy.

Tell a man what you read and he will tell you what you are, and if you tell him you read nothing—well, it still holds good. Tell a man how many technical magazines are devoted to your profession and he will tell you whether it be an important or an unimportant one; and tell him how many of them you read each month and if the percentage is large enough he will tell you what you are, otherwise common courtesy will change the subject.

### In Our World

**L**EARNING makes a man mad, sometimes. Presumably a great many of Ponzi's friends have recently learned things that have made them quite angry. But the automobile industry believes you and I cannot learn too much about automobiles, and therein has it not only paid you and me a high compliment but it has also demonstrated to us that it has nothing to hide. The automobile industry has valued your good opinion and mine so much that it has paid good money to tell us through the public press all about its products from the rubber shoe to the mohair top, and its complimentary lead has been followed by the Bell Telephone Company, the Waltham Watch Company, and the Pullman Company, to mention only a few.

Now the organist cannot exist without the organ builder, and there is not an organ builder in all America who could continue his plant ten days without the continued existence of the organ players. Their interests are inseparable. The builders are not numerous enough to create their own press, and if they tried it we would be as suspicious of them as we are when we discover that the packers or the sugar mills or the oil interests are owners or backers of a public press. But the player has nothing to sell and when he creates his own press he means it for the good of the entire profession, and this common good is wedded eternally to the advance of the art of organ building, an art of which the builder is curator.

A common discussion of organ building problems is doubly beneficial. Paganini did not come till the Stradivarius was ready for him; Paderewsky did not crowd Carnegie Hall till the Steinway was on the stage; the organist will not rise to his full stature till the builder has risen to his, and just as the Paganini forerunners enabled Stradivari to produce his perfect work and Paderewsky's Lisztian predecessors showed the Steinways how to build the perfected piano, so also must the concert organist cooperate with the builder in the production of the Organ of the Twentieth Century or it never will be built.

And for this high end the one thing needful is a full and complete critical discussion of every detail or organ playing and organ building from the time the bird in the forest trills his song in the branch of a tree to the time when the player and builder conspire together to reproduce the joy of that trill in the organ of the concert room whose pipe and windchest perhaps are made of the lumber of that same tree.

Progress in any art comes only when its adherents give full critical discussion to their work, each profiting by the achievements of his compeers. No man who has lived and worked for himself has ever been of use in the world. The achievements of the Wright Brothers would have been of little value in the world of wings if their inventions had not been patented and their achievements given detailed discussion for the benefit of other fliers; and even then, the people who profited most by such discussion were the Wright Brothers themselves.

Any intelligent man in America knows how an automobile engine works and how the carbureter functions, even also how they both are made; the automobile industry has helped to educate us. But how many organists have ever known what a pneumatic motor looks like or how it works? Who has ever seen the working drawings of a tremulant, a coupler, a slider, or any detail of a relay room? They are the things that enable you and me to play the organ artistically, or cause us both to make a muddle of it; why have we not been educated in this direction?

The activities of the player will cease the day of his death; the things that shall

endure for generations are the things the organ builders are doing. The reason the average player is inclined to look askance at the builder is that the builder has not learned to trust him with a knowledge of his own instrument, and has kept secret the things that are of vital concern to the organ player's welfare.

No other age and no other nation has ever produced a race of builders comparable in general achievement to the America organ builder. The one glaring defect of the American organ of to-day—its inartistic tonal development—is not chargeable to the builder but to the purchaser and, back of him, to the player who is the ultimate consumer and the ultimate authority. If the player is satisfied with a huge glass bubble and prefers it to a diamond, let us blame him, not the glass blower.

Money is no longer to blame for the defects of our most important instruments. We read daily of institutions and men giving orders for organs with the dollar mark entirely out of consideration. The fact is that the player has not looked ahead; he has looked backward to monstrous Tradition, and instead of bending his efforts to the production of a Stradivarius he has worked like a demon for the creation of a common fiddle that shall have as its only merit—size.

Whadya read? On the subject of the art and science or organ building, nothing. Whadya know? On the subject of the science and practise of organ building, nothing.

In the name of the thousands of earnest men and women who read its pages this magazine invites the builders of America to use its columns without restriction for the critical discussion of every detail of their science and art.

Perhaps another builder may profit by some builder's discussion. Why not? Any builder who is more interested in his own personal gain than in the general advancement of the art of organ building in America is hardly up to standard.

We believe that if the builders will trust us with a knowledge of their own art they will not only make better players of us but also enable us to the better serve them when purchasing committees are casting longing glances at the dollar mark when they should be keeping an eye on the Art of Organ Building.



# The Decadence of the Pedal Organ

GEORGE ASHDOWN AUDSLEY

THE COUNTRY that inaugurated and has most systematically and consistently developed the true and sufficient Pedal Organ, in relation to the stop-appointments of the associated manual Organs, is Germany. The country that has followed its lead, very half-heartedly and insufficiently, and also very inartistically, is England. The country that is now inaugurating the decadence which, if the growing evil is not stayed in its progress, will result in the utter destruction of the true and independent Pedal Organ, is the United States. These may seem strange statements to make, especially the last, in this great organ-building epoch, but I make them fearlessly, simply because they can be substantiated to the satisfaction of any thoughtful person having a knowledge of the constitution of the Organ, and possessing a receptive and unbiased mind. I can safely say that so far as the system of organ-building obtaining in this country is concerned, this matter of Pedal Organ decadence is a very serious one: much objectionable work—to use no stronger term—has already been done in the downward path, and much more will inevitably follow if this decadent system is not fully exposed, realized, and stamped out.

A few words will suffice to show how the German organ-builders and designers have viewed the Pedal Organ and realized its all-important office in the tonal economy of the Organ, and how adequately they have invariably stop-appointed it. In these respects they have led the organ-building world; but, unfortunately, their lead has not been systematically followed by the organ-builders and designers of other countries, nor has its necessity and artistic value been fully realized. The following list of representative German instruments will clearly show how their Pedal Organ stop-appointments are proportioned to those of the relative manual departments:

ORGANS	Manual Stops	Pedal Stops
St. Emmeran, Regensburg.....	18	8
Catholic Church, Trebnitz.....	22	11
Volkstheater, Worms .....	24	9
Cathedral, Gothenburg .....	25	16

St. Maria, Cologne .....	30	10
Ss. Peter & Paul, Goerlitz.....	36	19
St. Maria, Wismar.....	39	17
Gewandhaus, Leipzig .....	41	13
Cathedral, Schwerin .....	52	22
Paulskirche, Frankfurt .....	52	22
Marienkirche, Lübeck .....	60	20
Cathedral, Ulm .....	76	31

Striking an average, roughly, of the above numbers, it will be found that the Pedal Organs contain closely upon five-twelfths of the number of stops contained in the manual departments. This is an average which could not be nearly approached even in the most favorable list of English or American Organs. It must be noted that the stop-appointments of all the Pedal Organs listed are complete and independent; not a single stop in them being borrowed or derived from the manual stops.

I have said that English organ-builders have followed the German lead very half-heartedly and insufficiently; but they have followed it consistently in so much as their Pedal Organs are self-contained, and independent of any contribution from the manual stop-appointments. This is essential to the artistic office of a true Pedal Organ. The following list of a few representative Organs of English manufacture will show what has been the common practice during the past eighty years or so in the direction under consideration:

ORGANS	Manual Stops	Pedal Stops
St. Mary-le-Bow, London.....	29	4
St. Saviour's, Eastbourne .....	40	6
Holy Trinity, Chelsea .....	44	6
The Cathedral, York .....	54	16
Westminster Abbey .....	67	10
Alexandra Palace, London....	71	16
Leeds Town Hall .....	77	16
St. George's Hall, Liverpool... 83	17	
Royal Albert Hall, London....	90	21
Centennial Hall, Sydney, N.		
S. W. ....	100	26

Striking an average of the above numbers, it will be found that the Pedal Organs contain almost exactly two and one-half twelfths of the number of stops contained in the manual departments; showing, practically, half the average Pedal Organ stop apportionments found in German Organs. It must be realized, as a matter of the greatest importance, that in

every German and English Organ named, the Pedal Organ is self-contained, independent, and devoid of a single stop borrowed from a manual division. *This is as it is, and must be, in every properly stop-appointed Organ.*

Turning now to the Pedal Organs to be found in certain instruments which have been and are still being constructed in this country, a practice is to be observed which seems to be coming rapidly into vogue in certain quarters; a practice which, as I have already said, unless it is discountenanced and finally stamped out, will inevitably result in the destruction of the true, independent, and tonally sufficient Pedal Organ. Examples are not wanting in which this destructive element shows itself, in more or less pronounced forms, in certain recently constructed Organs: but I am very reluctant to direct special attention to them. I am combating, on both practical and artistic grounds, a new and very serious tonal disease of the Pedal Organ not seeking to direct attention to special examples, in which the disease appears in somewhat rampant forms, which would, unavoidably and undesirably, lead to the identification of their designers or builders. The matter I am venturing to discuss is too serious and important to be made in any way a personal one.

The disease I allude to consists in substituting for a proper and independent stop-apportionment in the Pedal Organ, in which suitable and adequate basses are provided for all manual stops and combinations, an apology for a Pedal Organ, chiefly made up of stops borrowed from the manual divisions, and, accordingly, essentially incapable of meeting the demands made upon it in the artistic performance of true and dignified organ music. In fact, this illegitimate treatment has, as I shall show, been so cunningly schemed by the organ-building mind as to practically do away with the independent Pedal Organ altogether. But is the musician-organist going to approve of such a trade-like method of money-saving, which would end in the destruction of what should be the chief glory of the Organ?

I have already said that in none of the German and English Organs I have named has the Pedal Organ a single stop borrowed from manual divisions: indeed, I do not know of any Organ, made in

those countries, in which resort has been made to manual stops to bolster up an insufficient Pedal Organ. It has been left to the organ-builders of the United States to introduce the Decadent Pedal Organ.

Let me now turn to proofs of what I have said respecting the decadence of the Pedal Organ. I have in my possession a Specification of an Organ, prepared for a very important church by an organ-building firm of high standing in this country, an outline of which I may give as showing a certain class of specification writing. Its list presents ostensibly 60 speaking stops, while, in reality, there are only 38 complete stops, to which must be added 24 pipes specially belonging to the Pedal Organ: the remaining 22 stops are all borrowed or derived. With the stop-apportionments of the manual divisions, I have nothing to do: it is to the formation of the Pedal Organ I desire to direct attention, and this is fully shown in the following explanatory list:

#### PEDAL ORGAN

1. SUB BOURDON .....Wood 32 Feet  
This important stop is borrowed from the Great Organ BOURDON, 16 FT., being carried down with the addition of an octave of covered pipes.
2. DIAPASON .....Wood 16 Feet  
This stop is borrowed from the Great Organ GREAT FLUTE, 8 FT., being carried down with the addition of an octave of pipes.
3. BOURDON .....Wood 16 Feet
4. GAMBA .....Metal 16 Feet  
This stop is borrowed from the Choir Organ CONTRA-GAMBA, 16 FT.
5. GEDECKT .....Wood 16 Feet  
This stop is borrowed from the Swell Organ BOURDON, 16 FT.
6. VIOLONCELLO .....Metal 8 Feet  
This stop is borrowed from the Choir Organ CONTRA-GAMBA, 16 FT., which also furnishes the GAMBA, 16 FT., (No. 4, above).
7. FLUTE .....Wood 8 Feet  
This stop is derived from the BOURDON, 16 FT., (No. 3, above).
8. OCTAVE .....Wood 8 Feet  
This stop is borrowed from the Great Organ GREAT FLUTE, which also furnishes the 20 higher notes of the DIAPASON, (No. 2, above).
9. BASS TUBA .....Metal 16 Feet  
This stop is borrowed from the Solo Organ BASS TUBA, 16 FT.

## 10. TUBA .....Metal 8 Feet

This stop is borrowed from the Solo Organ BASS TUBA, 16 FT.

## 11. CLAIRION .....Metal 4 Feet

This stop is borrowed from the Solo Organ BASS TUBA, 16 FT.

In the list of ostensible Pedal Organ stops just given there are, of the entire number of eleven, nine borrowed directly from manual stops, requiring only the addition of twenty-four special pedal pipes. These few pipes, along with the BOURDON (No. 3), constitute all that strictly belong to the Pedal Organ. Indeed, on a careful examination of the entire Specification, it seems doubtful if the BOURDON (No. 3) belongs exclusively to the Pedal Organ: but I am willing to give the designer of this terrible example of "how-not-to-do-it" the benefit of the doubt. It is very difficult to imagine a more flagrant departure from the canons of sound and artistic organ-building. It points to the time, long ago, when the Pedal Organ consisted of an octave or so of pedal keys attached to a corresponding number of the lower notes of a manual clavier by means of pull-down cords. In that old time there was a reasonable excuse for such a primitive expedient: but for the Pedal Organ just analyzed no apology can be accepted. It embodies a decadent system which is a disgrace to the twentieth century school of American organ-building.

Although several examples of the adoption of this decadent system could be given from Organs actually in existence, one will be sufficient for my present purpose. The instrument I allude to comprises about one hundred speaking stops, including those borrowed and derived. The following is an analysis of the Pedal Organ of this important instrument:

## PEDAL ORGAN

## SPECIAL PEDAL ORGAN STOPS

1. DOUBLE DIAPASON..Wood 32 Feet
2. CONTRA-BOURDON ..Wood 32 Feet
3. DIAPASON .....Wood 16 Feet
4. DULCIANA .....Metal 16 Feet
5. VIOLONCELLO .....Metal 8 Feet
6. CONTRA-BOMBARDE..Metal 32 Feet

## STOPS BORROWED FROM MANUAL DIVISIONS

7. DIAPASON..Wood & Metal 16 Feet  
This stop is borrowed from the Great Organ DOUBLE DIAPASON, 16 FT.

## 8. CONTRABASS .....

.....Wood & Metal 16 Feet

This stop is borrowed from the Solo Organ CONTRABASS, 16 FT.

## 9. GEMSHORN .....

.....Wood & Metal 16 Feet

This stop is borrowed from the Choir Organ GEMSHORN, 16 FT.

## 10. DOLCE BOURDON....Wood 16 Feet

This stop is borrowed from the Swell Organ DOLCE BOURDON, 16 FT.

## 11. DOLCE BOURDON....Wood 8 Feet

This stop is borrowed from the Swell Organ DOLCE BOURDON, 16 FT.

## 12. TUBA .....Metal 16 Feet

This stop is borrowed from the Great Organ CONTRA-TUBA, 16 FT.

## 13. EUPHONIUM .....Metal 16 Feet

This stop is borrowed from the Swell Organ EUPHONIUM, 16 FT.

## 14. TUBA .....Metal 8 Feet

This stop is borrowed from the Swell Organ CONTRA-TUBA, 16 FT.

## 15. TUBA .....Metal 4 Feet

This stop is borrowed from the Swell Organ CONTRA-TUBA, 16 FT., (Extended).

## STOPS DERIVED FROM SPECIAL PEDAL STOPS

## 16. DIAPASON .....Wood 16 Feet

This stop is derived from the Pedal Organ DOUBLE DIAPASON, 32 FT. (No. 1).

## 17. BOURDON .....Wood 16 Feet

This stop is derived from the Pedal Organ CONTRA-BOURDON, 32 FT. (No. 2).

## 18. OCTAVE .....Wood 8 Feet

This stop is derived from the Pedal Organ DIAPASON, 16 FT. (No. 3).

## 19. BOMBARDE .....Metal 16 Feet

This stop is derived from the Pedal Organ CONTRA-BOMBARDE, 32 FT. (No. 6).

While the departure from the canons of true and artistic organ-building is very pronounced in the tonal appointment of this Pedal Organ, it is by no means of so positively destructive a character as that which condemns the first example. It will be observed that the Pedal Organ now under consideration has only six special stops of extended compass, from which are derived four very important stops of higher pitch, accordingly, ten stops may be accepted as belonging to it—just about the number of complete and independent stops that a good German organ-builder would consider barely sufficient for an Organ comprising thirty-five manual stops. Derived stops are admissible under certain conditions, but must be resorted to with great judgment, so as not to weaken effective registration. The remainder of the Pedal Organ is

formed of nine stops borrowed entirely from very important stops in the Great, Swell, Choir, and Solo Organs.

Providing that a Pedal Organ is adequately stop-apportioned and tonally self-contained, furnishing appropriate and sufficient basses to all the more important manual stops and combinations, then, and then only, is it admissible to constitute an Auxiliary Pedal Organ by borrowing manual stops. And so long as the Pedal Organ remains in its present unexpressive and inartistic form, the Auxiliary Organ, comprising stops from expressive manual divisions, will be found very valuable in the production of truly artistic musical effects.

As the practice to which this article directs special attention is likely to gain ground in trade hands, on account of its money-saving advantages, it is most de-

sirable that those interested in Organs and their purchase should critically examine and analyze such Specifications as may be submitted to them for approval. The construction of the Organ and its proper tonal appointment are, as a rule, so little understood by purchasers, and, indeed, by a large proportion of the organ-playing world, that in all matters of importance, in which there is any doubt, the opinion of some disinterested organ expert should be obtained before a contract is signed. The person to whom the Specification I have spoken about was sent has a very superficial knowledge of organ matters, and especially regarding those relating to stop-apportionments; and, accordingly, it would have been little short of a calamity had he accepted the Specification and completed the contract for the Organ set forth therein.

## Modern Composition Contrapuntal Tendencies

WALTER EDWARD HOWE

**T**HERE are two distinct types of composition. They are quite dissimilar and have tried for supremacy for some time, as well as being the subject of contention among pedagogues. These two types are known as the polyphonic and the harmonic. The one points to its glorious past, growing as it did out of the archaic and reaching noble heights at the hands of Bach, Beethoven, and Brahms—to use a pretty alliteration.

Contrapuntal or horizontal methods have survived even the shock of the most ultra modern attacks. But a few years ago there was not a little controversy as to whether counterpoint would or could be used with any degree of merit and remain in concord with the spirit and aesthetic requirements of the modern movement. It has done so to the astonishment of the hot bloods and the old ones wisely wag their heads and sagely pronounce that we shall soon go back to Bach, Beethoven, and Brahms.

Though the survival of counterpoint is acknowledged, it is a far different sort of counterpoint. It is frequently so different as to be almost unrecognizable. There is little of the school-boy counterpoint, even the free counterpoint, save

the spirit. We think horizontally even in the most daring moments of Ravel or Ornstein. Even so curious a piece as Ornstein's *CHINATOWN* is a tour de force of modern counterpoint. The analyst delves immediately into the chords and their progressions, and soon suffers a mental collapse trying to figure out "dominant minor thirteenth with added or augmented this or that." It can't be done as a purely harmonic structure.

In the first place the probability is that the composer has no thought whatever of horizontal or vertical methods. He has the inner vision or feeling which he wishes to have perpetuated. Such music as Arnstein, Stravinsky, Scriabine and a host of others are writing frequently defies all analysis except as counterpoint.

In Bach, for example, we go from point to point where a definite modulation takes place or a key is established. We do not think of analyzing all of the chords between, brought about by the movement of five voices in fugal development. The same attitude should be taken in our music of to-day very frequently. It is misleading to pick up a chord, which is, so to speak, brought about by accident, and hold it up to the light to investigate and pick to pieces,

unless it is thoroughly understood by master and pupil that it has no other significance than of being an interesting curiosity. By that is meant that the chord formation is not a fundamental or basic thing, but an effect brought about quite by accident.

There appear to be various horizontal methods dependent upon the attitude of the specific composer. To illustrate this: Richard Strauss and Schonberg seem to be enamoured of a pedal chord about which the most free passage work or counterpoint is woven. In fact, frequently the pedal chord seems to have little or nothing to do with the rest of the parts—it may be in a totally foreign tonality even. It would be manifestly a useless thing to ferret out chord progressions from such an entanglement. There is a way out, however. Ultra-modern counterpoint has come to the use of masses contrapuntally as well as in melodic lines. So when we have an apparently unthinkable tonal mass to analyze we have to look at it in a broad way. There may be a very dissonant pedal chord of five or ten voices, which possibly moves slowly to another long pedal chord. Further investigation may show one form of chord progressions moving above the pedal chord, and another totally different formation below it. There are in reality perhaps twenty, more or less, independent melodic voices, but they are reducible to three main divisions. This example is only one out of a countless number of arrangements. *HELDENLEBEN* of Richard Strauss is the illustration in point. The nearest comparative illustration is perhaps the lay-out of the orchestra. The analogy might be drawn in this way. The wood wind has a rapid broken chord melodic figure. Except for some slight inevitable doubling, the parts are all independent, yet the wood wind is distinctly and entirely independent of the other choirs. Below it is an eight toned or voiced chord in the brass held pianissimo. Played on the piano the clash is absolutely maddening, but the timbre of the various instruments, and, above all else, the feeling of distinctness between the two choirs, make the hideous discord lose its harshness and we feel that it is merely a dissonance—needing no resolution: perhaps—but a short step to the point where we accept

this pedal chord E-A $\sharp$ -C $\sharp$ -F $\sharp$  as an absolute concord. We may as well accept it; there it is and there it remains, and if the truth were known, many of the most hardened classicists would soon forget it was a dissonance ere the chord ceased to sound. It is evidently presupposed by Stravinsky that the chord shall be accepted as a consonance.

The score is completed by the string choir which is playing embellishments or possibly bringing out the thematic structure, either in unison and doublings, or in harmony; slower, in contrast with the wood-wind chord structures. There are three distinct families, all related, it is true, but each going his own way independently of the other. This is counterpoint. Now, however, we have a counterpoint of harmonies instead of a counterpoint of melodic voices. What would be the use then of taking an isolated chord out of such a complex structure and giving it a name according to the old standards of harmonic analysis? Other things enter into account, such as sequential or equal interval movement of the bass, or the absorption into a chord founded upon the natural harmonic system, or many other things which will be considered later. The ear accepts these clashes because of the color which they give. In other words, this is really an age of impressionism, and we pardon the offences of the eye and ear by our more highly developed emotional sense. The most elementary excuse would be that sharp dissonance relieves the monotony of continued consonance and offers contrast, or colors up the consonance. The out and out modern, however, offers no such colorless excuse. He says dissonance is consonance and offers no apology for it. Why should he not then end a piece in this way as Scriabine did when his final chord read: E $\sharp$  (below the bass staff)—D $\sharp$ -A-C $\sharp$ -G $\sharp$ -B-C $\sharp$ -G $\sharp$ -B?

As there are independent harmonic structures welded together, so there are also independent keys which are put together. This is in no way impractical on the organ where the contrast of tone color assumes the role of mediator. If key tonalities are chosen which are fortunate in their relation to the selected organ timbre the clash of seemingly unrelated harmonies is made to become very striking. There is no explanation for this



psychological fact as yet introduced. There may be a scientific reason for it, but as yet it is not proved.

A simple device is the use of a pedal figure which has the elasticity to travel through any series of tonalities. This device would alter the most diatonic scheme. Of course the pedal figures so treated introduce dissonant elements which greatly enhances and enriches the diatonic basic structure. On the other hand, if this method is introduced in avowedly dissonant harmony, greater dissonance is accumulated and treated merely as a pedal ornament. This is the outcome of the classical dominant-tonic pedal figures, many instances of which would immediately come to the mind of the reader.

Although the possibilities are all latent in the organ, there is the slight disadvantage, that the player has but two hands and two feet! In a sense it would seem that a man putting into active manipulation so many members could accomplish wonderful things, and indeed he does, but the large masses of harmonic colors moving against one another are impractical, if not impossible. A few examples are given, showing some rather clever or interesting contrapuntal tendencies. These are all taken from organ pieces and lack the daring of the orchestral procedures.

Example 190 shows the Prelude to Edward Shippen Barnes' "Symphony". Possibly the greatest novelty lies in the extraordinary idea of opening a piece in G Minor on chord of the seventh built on the sub-dominant. The opening phrase seems to be devoted to strengthening this tonality as it ends on the same chord.



But look at the excursion taken in the doing, notwithstanding the F Minor dominant organ point!

The next illustration from Vierne's Third Symphony is relatively simple, but it illustrates a method very dear to Louis Vierne and may be said to fairly well represent the French school and many of our American followers. The harmony is simple enough—from dominant 7th to D

Major, thence to C Major, 7th on F to dominant of A Major, which key he is establishing. It is rather pretty play and very neatly done. For a tour de force of modern organ counterpoint the fourth



symphonie by this composer should be studied.

Pietro A. Yon's Sonata Cromatica is drawn upon for our next example and it is undoubtedly a difficult passage to look



at, though the idea is thoroughly justifiable. We have a simple sequence which insists upon the dissonance. To be sure, it might be said to be a curious approach to the tonality of B Major. But in this case the figure or motive in the bass has pronounced significance as being a derivation of the main subject. The left hand motive in octaves is the countersubject of the fugue in inversion and the top notes are simply notes in common to the two chords, namely: on the second and fourth beats of the measure. The clashes create a din which is not altogether artistic except as creating a strikingly exotic climax and a more daring hand would have refrained from ending on the consonant chord of B Minor. But this same passage by judicious handling of contrasting timbre could be made to sound thoroughly logical and particularly effective.

### The Year

**A** MAN has 365 days in a year; he sleeps 8 hours a day and has 8 hours more for recreation, which makes 243 days, and leaves 122 in the year for work. But he has 52 Sundays, which leaves 105 days for work; and there are perhaps 10 holidays and 14 days' vacation in the summer, which leaves 97. He has Saturday afternoons off, which leaves 89 days. In the year of 365 days, man wastes 276 and uses only 89: it's a great life.

## Frank L. Sealy

ONE of the most prominent figures of the music world of the Metropolis is Frank Linwood Sealy, who, through his long connection with the New York Oratorio and Symphony Societies, is a familiar figure at the organ in New York City, particularly at Carnegie Hall.

The New York Oratorio Society, organized in 1874, has had only three organists: Samuel P. Warren, Walter Damrosch, and Mr. Sealy, a notable trio. Mr. Damrosch was conducting the Newark Harmonic Society at the time of his father's death in 1885, and Mr. Sealy was playing for him. On Mr. Damrosch's assuming the conductorship of his father's society in New York, Mr. Sealy became the organist of the Oratorio Society, in which position he has remained ever since. To date he has played nearly two hundred performances. Of this number seventy-six were concerts at which Handel's *Messaiah* was sung.

For a number of years he was organist for the New York Philharmonic Society, playing under the leadership of Gustav Mahler and Josef Stranksy.

Mr. Sealy was born in Newark, New Jersey. He attended and was graduated from the famous old Newark Academy. He studied piano with F. J. Ilsley and Jan Pychowski, organ and composition with Dudley Buck.

His career as an organist was begun at the age of fifteen at the Kinney Street Baptist Church. From there he went to the Central Methodist Church, where he gave annually a series of organ recitals. At the conclusion of the first of these series, the Newark Sunday Call said, "Yesterday was concluded the first series of organ recitals ever given in Newark."

Mr. Sealy was next offered the position at Trinity Episcopal Church, now Trinity Cathedral, where he remained several years. Following this he played at the beautiful old North Reformed Church, where he had a remarkably fine-toned Midmer organ on which he gave many recitals.

In 1900 he became organist at the Fifth Avenue Presbyterian Church, Fifth Avenue and Fifty-fifth Street, New York City. There he remained eighteen years. He is now organist at the First Presby-

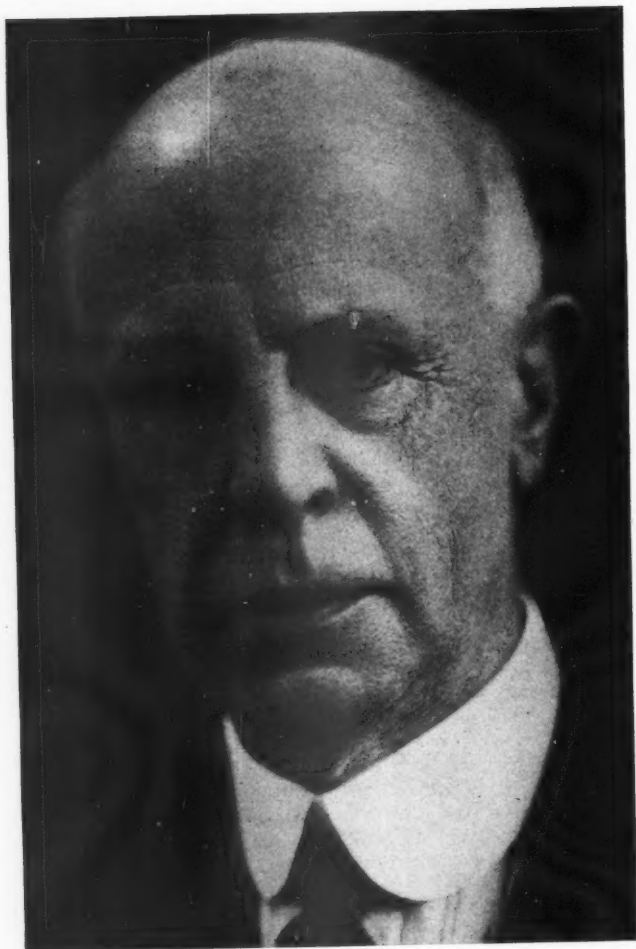
terian Church, Rutherford, New Jersey, where he has a modern Estey organ.

In Newark Mr. Sealy organized and conducted the Newark Madrigal Society, a chorus of mixed voices. The programs of this society were made up entirely of glees, part-songs, and madrigals. Many prominent artists, such as Maud Powell, Geraldine Morgan and William H. Sherwood, assisted at these concerts which were always the artistic and social events of the season. The Roseville Polymnian Society (women's voices) also availed themselves of Mr. Sealy's services as conductor.

Mr. Sealy projected and carried through successfully for five years a series of symphony concerts for young people at Wallace Hall, Newark. For these concerts he had an orchestra of fifty men from the New York Symphony Society, and such soloists as David Bispham, Reinald Werrenrath, Mary Hissem De Moss, Alexander Saslavsky and Tina Lerner. These concerts were well backed financially and were very popular.

From 1903 to 1910 Mr. Sealy was President of the New York Manuscript Society. At the concerts of this society—a society organized especially for the purpose of producing manuscript compositions—a number of his own compositions were given, notably two fantasie pieces for 'cello and piano, and a serenade for tenor, French horn and stringed quintet.

In the inner circles of the American Guild of Organists Frank L. Sealy is a most important figure. He is one of the original Founders, and has been active as a Councilman for many years. His most important work in the Guild has been his Chairmanship of the Guild's most important Committee, that of Examinations. This appointment he held from 1908 to 1913, and it was during those years that the standing and importance of the Guild Examinations so steadily rose in professional circles, attracting to their annual tests organists from all over the country, including many mature musicians whose names were already well known in organ circles. Mr. Sealy himself took the Fellowship certificate, thus setting a wholesome example for all others.



FRANK LINWOOD SEALY

Mr. Sealy has done a great deal of solo accompanying at the organ with such artists as Eugene Ysaye, Fritz Kreisler, Elfrem Zimbalist, Jascha Heifetz, Mischa Elman, Jacques Thibaud, Francis Mac-Millan, Max Rosen and Mme Alma Gluck. He has played the celebrated "Chaconne" with nearly all these artists. He has given recitals in many cities, from Auburn, Maine, to St. Louis, Missouri, where he was one of the organists at the St. Louis Exposition.

Like all musicians he gives some time to composition, and among his works are songs, anthems, cantatas, part-songs and a romance for violin and piano. For the organ, strange to say, he has published nothing, but there are a few compositions still in manuscript which may be available to the public at some future day.

At present Mr. Sealy is busy teaching organ and piano, and now and for some years has had a number of distinguished singers coaching with him in repertoire.

While organist of the Fifth Avenue Presbyterian Church he compiled a hymnal. This book, "Common Praise", was published by The H. W. Gray Company, and is now in use at the church. Dr. Jowett, at that time minister of the church, was of great assistance in the work in this book and furnished a number of hymns which were not widely known in America. For a few hymns new tunes were written, but as a rule old and popular settings were retained, and above all things, the capability of the average congregation was kept in mind. The book is, as it was intended to be, a

book of worship songs for the congregation. The congregational singing at the Fifth Avenue Presbyterian Church was, during Dr. Jowett's ministry, truly remarkable, and drew admiring comments from all who attended.

Mr. Sealy has also been successful in lecturing before clubs and societies on subjects pertaining to his profession.

In addition to his active professional work Mr. Sealy has found time to gratify his taste for books, and has collected a large library, the musical portion of which is both interesting and valuable. In his collection are found such works as Clementi's "Examples of Counterpoint", John Stanley's "Organ Voluntaries" (an edition printed in 1742), Hawkins' "History of Music" (edition of 1776), Chappelle's "History of Popular Music of the Olden Time" (2d edition), and Callcott's "Musical Grammar" (1st American edition, 1810). In addition to these he has a very complete collection of operas, oratorios and cantatas, as well as many orchestral works.

He is a member of the "Bohemians" and "St. Wilfrid's Club", and a Director of the Oratorio Society. His only son, a graduate of Columbia University, is now studying law.

There have been and always will be many musicians who make great flourishes and many claims, but there have been very few organists who have figured so prominently in the general music life of the Metropolis, or who have gone about their work so industriously, so successfully, and so quietly.

## Lincoln High School Organ—Jersey City

THE work of equipping High schools with adequate organs, so largely fostered by Caleb W. Cameron in the schools of New York City, is gradually bearing fruit in other cities. The most recent addition to the list of High School organs is the four-manual Midmer now being installed in Lincoln High School, Jersey City, N. J.

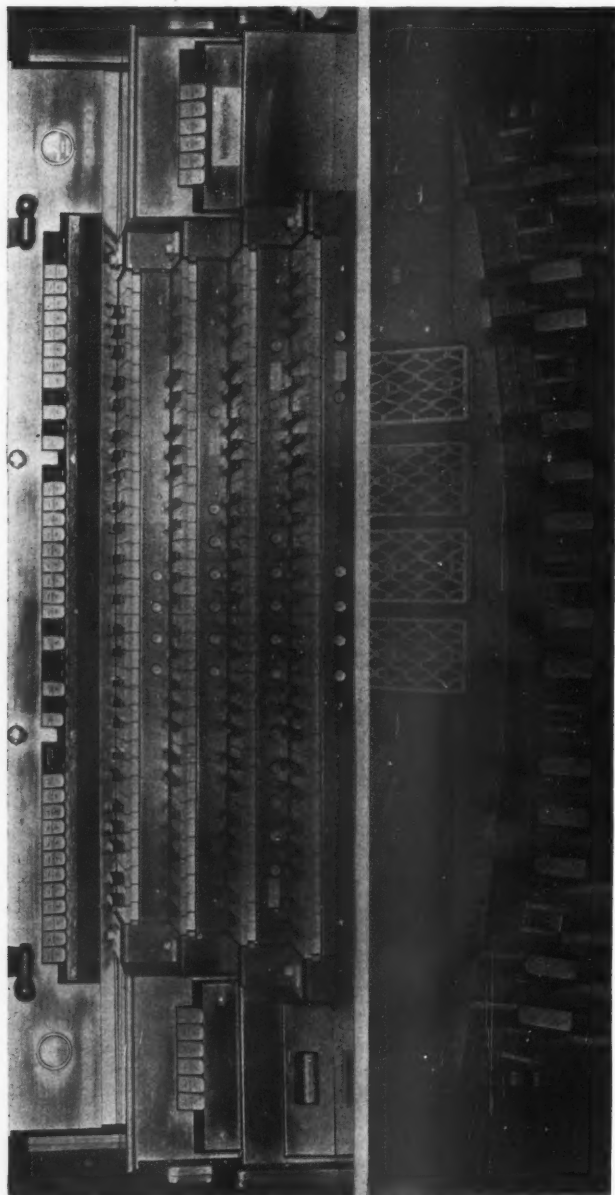
The moving genius behind the plan of having an organ in Lincoln High School is Moritz E. Schwarz, director of music of the Jersey City schools, and associate organist of Old Trinity, New York. Mr. Schwarz, whose work in the schools was

briefly outlined in the May issue of THE AMERICAN ORGANIST, started his campaign by giving recitals and concerts under the auspices of the new project. So enthusiastically was this work received that the school authorities came to his relief and made the necessary appropriation, about thirteen thousand dollars, for a small four-manual organ.

Mr. Schwarz plans to use the instrument for recitals and concerts in addition to its regular assembly use, and will greatly enrich the musical life of Jersey City. The console is permanently fixed on the floor of the auditorium just in

front of the stage, while the organ itself is located in chambers to either side of the rear of the stage.

and Choir stop-keys are found from left to right. To the left is the wind indicator, and beneath it, hardly visible in the



Pedal stop-keys are located to the left and the Solo to the right, while in the row above the manuals the Great, Swell,

photograph, are four indicator lights which show the operation of four of the full-organ pistons. In similar position to

Full organ pistons are located under Great manual to the left. On and Off pistons for Chimes and Harp are located under the right of the Great and Choir manuals. The Chimes are controlled by a moving radius over the disk shown in the right stop-jamb, opposite the Choir manual, for crescendo effects.

A useful feature of the console is the use of two automobile dash-lights with proper hoods located over the stop-key row, and clearly visible in the illustration.

The console is equipped with convenient stop-keys in preference to the old-style stop-knobs, and the couplers are located with the stop-keys. To the player's left is a drawer, clearly shown in the illustration, which contains the mechanism for adjusting the pistons, which latter are of the Absolute type.



the right beneath the Crescendo indicator are two additional indicator lights, one showing the operation of the Full Organ pedal.

The couplers operating on the unisons of the various manuals are located in the left key-jambs, and the tremulants are in the right jambs. Separating couplers in this way opens the organist to many inconveniences, for when changes of registration are being made his hand must then move about the console to various positions instead of being able to make all adjustments from one concentrated position. The same may be said against locating the tremulants apart from the stop-knobs or keys; when the tremulant alone is to be put on or off, it is quite convenient to have it in the key-jambs, but as a rule the player will be changing other stop-keys at the same time, and the segregation is inconvenient.

One other feature calls for comment. The couplers are located with the stop-keys of the various divisions, but are classed according to the division they control instead of the division from which they operate. In other words, the Swell to Great coupler is classed as a Swell coupler instead of a Great coupler, and when the player is setting his Great registration he must accordingly go outside his Great division to complete the registration for it. The idea may be more completely comprehended when we consider this other phase of it, namely, that the Swell to Great coupler, for example, is absolutely useless so far as the Swell division goes, and makes no difference whatever in the sounds controlled by the Swell manual; so that when it is located with the Swell registers instead of the Great, it becomes in that group a figure-head devoid of all effect.

Crescendo pedals from left to right: Choir, Swell, Solo, Register. Levers to right are Great to Pedal reversible, and Full Organ.

Couplers of unison pitch are colored white, 4' pitch red, and 16' black. An All-Couplers-Off piston is located under the right of the Swell manual. Two small lights, with proper hoods, are located over the stop-key row.

Lincoln High School, Jersey City, N. J.  
Specifications by Moritz E. Schwarz.  
Built by Reuben Midmer & Son.  
Installed in September, 1920.

R:	P 3.	G 9.	S 10.	C 8.	L 5.	T 35.
V:	3.	9.	10.	8.	5.	35.
B:	3.	—	—	—	—	3.
S:	6.	9.	10.	8.	5.	38.
P:	120.	537.	718.	531.	353.	2259.

PEDAL: R 3. V 3. B 3. S 6. P 120.

- 1-16 Open Diapason w 44
- 2—Bourdon w 44
- 3—Lieblich Gedackt w #162
- 4-8 Octave w #1
- 5—Flute 3 #2
- 6—Violoncello m 32

GREAT: R 9. V 9. B—. S 9. P 537.

- 7-8 Open Diapason m 61
- 8—Open Diapason m 61
- 9—Viola De Gamba m 61
- 10—Gemsborn m 61
- 11—Doppel Flute w 61
- 12-4 Octave m 61
- 13—Flute Harmonique m 61
- 14-2 Super Octave m 61
- 15 (8) Harp mb 49

SWELL: R 10. V 10. B—. S 10. P 718.

- 16-16 Bourdon w 73
- 17-8 Horn Diapason m 73
- 18—Salicional m 73
- 19—Vox Celeste m 61
- 20—Stopped Diapason w 73
- 21-4 Violino m 73
- 22—Flauto Traverso w 73
- 23-8 Cornopann r 73
- 24—Oboe r 73
- 25—Vox Humana r 73
- Tremulant

CHOIR: R 8. V 8. B—. S 8. P 531.

- 26-8 Violin Diapason m 73
- 27—Dulciana m 73
- 28—Unda Maris m 73
- 29—Quintadena m 73
- 30—Concert Flute w 73
- 31-4 Flute d'Amour wm 73
- 32-8 Clarinet m 73
- 33 (8) Chimes t 20 A-E
- Tremulant

SOLO: R 5. V 5. B—. S 5. P 353.

- 34-8 Stentorphone m 73
- 35—Gross Gamba m 73
- 36—Gamba Celeste m 61
- 37—Rohr Flute w 73
- 38—Tuba Mirabilis m 73
- Tremulant

COUPLERS: 26.

	Pedal	Great	Swell	Choir	Solo (L)
4'		G S C	S C L	S C L	L
8'	G S C L	S C L	S L	S C L	L
16'		S C	S	S C	L

ACCESSORIES:

- Pistons (Absolute): 19.
- G-P 5. S-P 66. C-P 4. L-P 4.
- Full Organ fixed: 5.
- Great to Pedal reversible.
- Full Organ.
- All Couplers Off.
- Crescendos: S. C. L. Reg.
- Blower: Orgbilo.
- Generator: Eck.

## Nature's Way

"**A**s a boy he showed great talent for music. After studying violin for five years he took up the study of the piano and pipe organ. This, however, was just nature's way of building a firm foundation for the one who had been destined to wear the mantle of song."—(From the personal circular of a singer.)

Is or is not, we ask you, nature wonderful?—*New York Tribune.*

# Gloria Patri

J. BRADFORD CAMPBELL

Glo - ry, Glo - ry be - to the Fath - er and to the  
Glo - ry to  
Son and to the Ho - ly Ghost, As it was in the be -  
Son and Ho - ly Ghost,  
gin - ning, is now and ev - er shall be! - World with - out  
end, A - men, A - men, World with - out end, A - men.  
A - men, — A - men.

From THE AMERICAN ORGANIST. Copyright 1920

## MR. J. BRADFORD CAMPBELL'S "GLORIA PATRIA"

Note the effect obtained by the union of the tenors with the sopranos in the first measure, and again the effectiveness of the high G sung by a single solo voice while the chorus takes the D in the final measures, on the second Amen. The response is printed without expression marks, leaving the choirmaster free to use any interpretation he is able to work out for himself. This response, as all others printed in this way in our columns, may be copied and duplicated by hand by any of our readers, though its duplication by print or engraving is prohibited; our purpose is to supply the church organists with a wealth of responses with which to enrich his own services.

## Motion Pictures in the Church

THE REV. CARLYSLE H. HOLCOMB

**W**E ARE rapidly realizing the educational value of the motion picture. Schools, colleges, information bureaus, industrial institutions, have already appreciated the great value of the motion picture in their respective establishments. And the churches, by no means the least in importance, are beginning to understand its value in their peculiar line of work.

There has been some hesitancy on the part of the church to welcome this new means of information an entertainment, because of the reputation it has gained by displaying the sensational and many times immoral picture. But after careful consideration the church is deciding, as it did in the case of the musical instrument, that neither the devil nor the Lord is in the machine but in the hearts of men.

I have been using the motion picture in the evening church service for more than two years, off and on. I favor it for many reasons. It brings many young and old persons into the church building that have never been interested in the regular church service, and gives church members a chance to become acquainted with these visitors, which means that some of them will be won permanently. It opens a way to the teaching service which ought to be done by the church rather than any other agency. Its use in the church means to the youth a step forward. The church should always lay hold of those things that are productive of good. It does not retard spirituality but, rather, aids spiritual perception.

The Sunday evening service is not a picture show, far from it. There is a prelude by the orchestra, then a stirring song service, then Bible reading and Prayer, followed by a fifteen minute sermonette. After this comes the motion picture. Sometimes illustrated songs are used. Sometimes there is one film, and again there are two films of about twenty minutes each. During this picture display the orchestra plays. At the close of the picture the congregation stands, and a song is sung, followed by the benediction. This program changes from time to time to meet local conditions.

The motion picture program has been a success to the extent that the church

building has been filled with persons many of whom were never influenced by religious training, either in the home or in the church. Many young persons have been brought in touch with the church who would never have been reached otherwise. I recognize the fact that the youth of to-day is the hope of the world. They go away from the service saying, "that church is awake, I'll come again." They do come again till the habit becomes a principle in their lives.

Music plays a great part in every program. Under the inspiration of music many a life has changed its course. I think we are coming daily to a better understanding of the influence of music. Good musical numbers should always be used with the motion picture.

When the program is arranged the people must know it. Hand bills and letter announcements are used successfully. The newspapers have always been willing to give plenty of space for the announcement of a picture program free of any charge. They are also very willing to use a news item on Monday telling of the program and how it was received. In fact I have found the newspapers ever ready to give the church publicity, if the church has anything to publish.

The picture machine is in charge of the young men of the Bible school. The music is in charge of the orchestra. The advertising is in charge of a committee. The selection of pictures is left in the hands of the pastor. The sad thing about it all is that there are but few companies making and distributing religious films. I am not saying that we always use religious films, we do not. But we would like to use them more than we do if they were available.

### Too Classic

**T**HUS, religion became employed in sacrificing to the Almighty the most beautiful productions of nature \* \* \* or of human art. If the Choir be crude, its efforts \* \* \* are mere distractions; if it be too "classical," the result is the same.—*Baltimore Catholic Review*.

## Photoplaying

### Dramatic Potentialities of Photoplay Music

FRANK STEWART ADAMS

**I**T IS the purpose of this article to discuss two phases of organ playing for pictures: First, the study of the screen situations with a view to determining the dramatic status of each one in relation to the emotional rise and fall of the plot; and, Second, the mental tabulation or classification, in minute detail, of repertory in regard to dramatic potentialities, or powers of accompanying or supporting histrionic situations.

In the first, there are two broad classifications observed in selecting the incidental music: (a) films or portions of films where the function of music is to accompany physical action, and in this classification belong news and educational reels, slap-stick and parts (at least) of all comic or light subjects; (b) those in which the music must create and sustain emotional moods or atmosphere; purely pastoral scenic films belong to this class also.

Of the three elements constantly present in all music—melody, harmony, and rhythm—it is the rhythmic elements which predominate in accompanying physical actions. The patterns or figures which give the rhythmic pulsation or movement must be coördinated with the movements or action on the screen. The melodic and harmonic elements, though subservient to the rhythmic, are still of great importance, for the *sostenuto* (*legato*) parts, melodic or harmonic, cause the musical texture to "hold together" or coalesce, and form a background against which the rhythmic elements stand out in relief. The interrelation of melodies and counter-melodies, sustaining parts and rhythmic figures can only be learned by an exhaustive study of orchestral scores, not only mentally, but by careful listening. An organist who has not done this, and is not constantly doing it, is not capable of playing the organ scientifically, in church, concert or theater.

The theater organist must study the various time-signatures, rhythmic patterns, syncopation, tied-notes and all the devices of plain and cross rhythm in their relation to the screen action. He must know when to use triple rhythm and

when to use double, he must know why a barcarolle is in 6/8, when to use a 4/4 gavotte or 6/8 intermezzo, the difference in effect between a 9/8 and a 12/8 cantabile, etc., etc. He must know the best tempo for each situation and then select music which can be taken at that tempo without painful distortion of the music in either direction—matters in which organists are prone to hideous errors of judgment.

Care must be taken not to play to more action than is revealed on the screen. The hectic energy expended on news films and comedies shows commendable zeal in the service, but is largely "love's labor lost," playing a 20-minute slap-stick at break-neck speed from beginning to end is nerve-racking to the helpless and long-suffering patrons, and is technically wrong.

In the first classification, or "playing to action," the eye is an accurate guide—when the action subsides, the tempo and "moving parts" must correspondingly slacken. As in the case of dynamic, or loud and soft effects, violent contrasts are necessary in tempos and rhythmic propulsion in order to make the extremes effective or even tolerable. A one-step or 2/4 movement can be taken so fast that the after-beats become crushed or of weak percussive power, and the effect is the same as if the tempo were being taken twice as slowly as intended—a movement in quarters instead of eighths. Organists (and conductors) should know that fast tempos are far from being the only remedy for lifeless playing.

In playing to action as well as to moods, the need of local atmosphere should be satisfied whenever possible, without, however, interfering with the principle of playing to action.

ON THE SUWANEE RIVER would not do for a boat-race down South, and whooping up the tempo would be an unpardonable crime. Friml's *RUSSIAN ROMANCE* is an excellent number, but Russian only to the imagination, like most of Tschai-kowski's music. If we had a piece in our repertoire called *Glistening Daisies* we should not accomplish a dramatic coup d'état by playing it when daisies are shown.

Yet strange to say such a fatuous procedure is surprisingly common. Many numbers called Moonlight on the Lake might as well be labeled Noon-time at Hell Gate. If the majority of the audience doesn't know the title of a number, its use is inexcusable, unless it is the most appropriate number available in musical effect.

In certain theaters popular music is used in this way. Strictly speaking, outside of slap-stick comedies, popular hits should not be used except for dancing cues and cabaret scenes, although it is the custom to use them for banquet or merry-making scenes in light society dramas. When a sick man has an attractive nurse we hear "I don't want to get well"—a nauseating example of the flimsy pretexts for lugging in popular stuff, as well as of the practice of using a number because of its title, regardless of its musical contents. Apart from the question of musical standards, such numbers are out of place.

The use of love-themes of the burlesque-show type is wrong unless the film is a light comedy. This custom is as ridiculous as it would be to have Marguerite in the prison scene sing to Faust "You made me what I am." Alas, 'tis true he did, but the gruesome fact should be glossed over with a more sublimated literary and musical expression. But when for any reason we do use popular ballads, let us remember there are degrees of depravity, and select the better specimens of the breed.

The status of the picture if transferred to the speaking or operatic stage—romantic, tragic or comic drama, etc.—should determine the "general atmosphere of the score, so that it may be unified and homogeneous, instead of a hodge-podge of incongruous entities. As slap-stick comedies often belong to a class of vaudeville which couldn't be reproduced "in the flesh" without police interference (even in the Fourth District) there is at least technical warrant for using the worst kind of music available. But this doesn't apply to all comedies. Remember that "DIE MEISTERSINGER is a comic opera.

In Tourneur's production "The Woman" the episode laid in a Latin Convent in ancient times requires music based on the Gregorian modes, of a highly ethereal,

atmospheric type. But, Shades of Pales-trina!, to our horror, in an urban theater, during the love scene in this episode, THE ROSARY was played—a sort of musical pun. To such depths can photo-playing go in pandering to an assumed plebeian taste.

A good example of local atmosphere occurred at the Rialto Theater. When bathers were splashing in a mountain water-fall, "Tramp, tramp, tramp, the boys are marching" was played. It was Lookout Mountain, the scene of a battle in the Civil War—an excuse for dodging the usual one-step or intermezzo. Also this number suited the visible action.

The second classification, or playing to moods, is a far more difficult process. For the music must enhance or audibly interpret the thoughts and feelings of the characters, must maintain constant and close contact with the various emotional currents of the plot. The music takes the place of the speaking or singing voice. Therefore the melodic parts, the "melos," are of the most importance in creating the proper mood. The tempos, moving parts and rhythmic figures, instead of directly fitting the physical action, reinforce or coöperate with the melody in giving the right kind and degree of emotional intensity. In the former case the visual action is the cause underlying the musical setting, in the latter it is the effect, being incidental to the mental or emotional development. Thus we have more liberty in tempos and rhythm than in playing to action.

The external or visible movements sometimes have to be temporarily ignored, or at least treated entirely differently than when they are directly played to. The hurry and bustle incidental to a soldier leaving for overseas (as occurs in "Humoresque") requires a radically different kind and degree of musical animation from a visually identical scene incidental to wedding festivities. A wrestling-match, or a fight between two savages trying to murder each other might be visibly identical in action with a scene from a tragic drama in which the villain tries to murder the hero, but the two should have radically different musical treatment. In the former case it is sufficient to accompany the action and satisfy local atmosphere if possible. But the latter scene may be



the culmination of a long story, in which hatred, jealousy, passion and avarice are intermingled, and the music must sustain the emotional or dramatic action in the dizzy heights it has reached, instead of suddenly dropping into the mud.

The hurried movements of the characters in a heated argument have no effect on the musical accompaniment, for the music is agitated only on account of, and in proportion to, the mental intensity. Thus scenes more or less animated may have a comparatively quiet musical setting, while scenes with little or no action may require music that is Heaven-storming in its passionate intensity. A thrilling example of the latter is the end of the march up the hill in "The Miracle Man."

Although the above scenes might be practically identical to the eye, there is one important difference to the trained observer, and that is the facial expression. It is the most important barometer of the dramatic progress of the story, and a vital factor in the success of actors and singers (in concert or opera). While some "stars" resort to convulsive twitching of the muscles in close ups, the great actors dominate the situation by repose and concentration.

It is most valuable for the picture-player to frequent spoken plays of every description, as well as the opera. He will learn many lessons in dramatic art, will be able to study facial expression, gestures, dramatic pauses, the modes by which the characters become the "center of the picture" and then retire "outside," the effect (good or bad) of interpolated comedy or extraneous episodes, the rates of speed, registers, quantity and quality of the speaking voice, and their effect on the dramatic situation. He should study the myriad phases of emotional manifestations in every-day life. For all drama is successful only as it is based on real life.

As stated before, the study of orchestral and operatic scores is valuable. In Tchaikowski's *FOURTH SYMPHONY*, 1st movement, we can study the effect of dotted rhythm and syncopation in giving an atmosphere of fear and tragic suspense. In his *FIFTH SYMPHONY*, end of the first movement, note how the tremendous rhythmic energy and tonal climax subsides almost imperceptibly into calmness and finally silence—the aftermath as gripping as the building up. As Virgil

hath it, "Facilis descensus Averno"—It's easy to go to hell, but to get back again—.

The great operas are full of situations which demonstrate how completely the emotional atmosphere is a metaphysical or mental affair, in its effect on the musical setting. At the end of the second act of Puccini's "Girl of the Golden West" is a card-game, on the outcome of which depends the life of Minnie's lover, Jack Rance. The scene being the culmination of the dramatic tension developed through two acts, the music must be equal to the situation. It being to the eye an ordinary card-game, we can imagine some players making it so musically (in a screen version) and playing a waltz. Others might go further and play a minor waltz, or a tailor-made, guaranteed-to-fit dramatic number. Others with glimmerings of histrionic feeling, might play the card-scene from Carmen, Act III. What does Puccini do? He keeps up a monotonous rapid pizzicato in two parts, in low register. Keeping in abeyance both rhythmic and melodic elements makes all the more effective the outburst of the theme with great sonority at the inevitable embrace.

Sometimes even the title of scenes (as well as of music) are misleading. In "The White Circle" the title "Evening and a sense of peace" ushers in a momentarily peaceful dinner-party. But by "playing to" the banker we get the real key to the situation—he glances around nervously, his intermittent gayety is forced. With the slamming of the door the underlying tension is vividly revealed.

In relation to the foregoing, the second point is important. Each number in the repertory, as a whole as well as the sections or formal subdivisions, should be classified as to dramatic value. It is self-evident that an organist must know exactly what each number "says," what message it conveys, what moods it will intensify, and be able to achieve these results in performance. Yet the lack of this knowledge has been felt in church and concert-playing just as well as photoplaying. We hear an elaborate composition, well played, and get no idea of what it is all about. Technic without imagination is merely the body without the soul.

The organist for pictures must know what numbers or portions of numbers are susceptible to rubato treatment, or cop-

ble of being made appassionato, animato or agitato, according to the requirements of the action.

Compositions in three-part form are useful, the middle part being used for a change of scene and mood, the third part for the return to the main scene. Numbers like Kinder's *SERENADE*, Miller's

*NOCTURNE*, with an agitato middle section in minor, are more valuable than those with hymn tunes. In fact, gospel-hymn style must be used sparingly in other places besides theaters. In Goss-Custard's *EVENING SONG* there are several contrasted sections, worked out in a pleasing manner.

## Picturegraphs

MONTIVILLE MORRIS HANSFORD

**T**O LIVE, one must either work or think. The happiest ones do both—they work and think.

Working keeps the joints limber; thinking fosters and lubricates a kindly feeling toward Humanity—including the Boss. When you can include the Boss with the rest of human beings you have accomplished a lot.

\* \* \*

To be a good organist in a good picture house requires a kindly disposition toward the job, and also a genial outlook on Life.

Especially must an even temper prevail in the good (and hot) old summertime. For it is in that reeky and steaming period that the charitably-disposed conductor allows his orchestra to catch the earliest train for the cooling beach, while the poor organist stays behind and finishes the show, getting what consolation he can from a Post or Bruce scenic of ice and snow.

\* \* \*

Sacrificing oneself for the Greater Good, some of the Idealists have called it. But in spite of such doings, one must not become embittered. A pessimistic rag-picker is bad enough, and one may overlook him, but a pessimistic organist should be immediately bombed with high explosives. It makes little difference what becomes of the pieces.

\* \* \*

A good plan is to lay in a supply of selections from operas of the "grand" type. From these a vast amount of materials for all sorts of pictures may be drawn. As operas are built much on the same plan as the moving picture, they abound in love scenes, ballets, dramatic situations, and scenes of pomp and ceremony. Good editions of the operas can be had from the publishers, and at little cost.

There are usually three or four forces contending in a picture—emotional themes of decided contrast—and these themes should never be confused and run into each other, otherwise the dividing line of contrast is lost.

Every picture can thus be divided into mood sections to which music of proper character may be assigned. However, there are pictures that turn and cross and double to such an extent that a good program is difficult. Often a poor film is improved by good music.

\* \* \*

The manager who uses popular music and plenty of noise all the time is just like a ham. It takes time to cure them both.

\* \* \*

When you walk the streets, looking for a job in a picture house, Life somehow seems a drab affair in exact proportion as the pocketbook dwindles. The job, looming in the distance, seems a Paradise full of angels—if you can only get there. But when you land the job and begin to receive real money and to eat regularly, then the trouble starts and you commence to cuss the conductor, the house, the organ and all other objects movable and immovable. This goes to show that all jobs are tiresome after you get them.

We sometimes excuse these temperamental manifestations by saddling them on Human Nature.

\* \* \*

Study to keep cool in the summertime and play for the glory of life in general. Don't worry over a bum conductor; forgive all mistaken organ-builders; hope for better pictures; eat less and save some money—for of such is the Kingdom of Heaven.

## Scores in Detail

### "Yes or No?"

ROLLO F. MAITLAND

**T**HIS photo drama is based on the assumption that once in every woman's life comes a time when she must decide whether she shall be faithful to her duties, as wife and mother, even if the way is difficult, or whether she shall weakly yield to the persuasion of the "other man" and seek happiness in another field.

Norma Talmage plays a double role. The first scene is laid in the home of Margaret Vane, who, though surrounded by all the luxuries that a wealthy husband can furnish, is still not happy. She is seen talking to Emma, her maid. For this scene the music should be melodious—rather longing in character, and of modern tempo. Mendelssohn's Song Without Words No. 1 is suggested. Play this until Margaret's husband is seen in his office, as the title says, "wearing out his life to give her all she needs." His friend, Dr. Malloy is cautioning him not to work too hard. His wife calls on the telephone, reminding him of a reception that evening and selfishly insisting that he should come. During this scene the music is sombre in character, but still a melodious *moderato*.

(Chopin's A minor Waltz).

The next scene shows a tenement not two blocks away where Minnie Berry (also played by Miss Talmage), the wife of a poor but ambitious husband, is cheerfully going about her duties. A light intermezzo will fit this scene (Harold Smith's Graciousness). This is continued until Margaret's home is shown again, when Margaret receives a card from Paul Derreck, a man who knows how to entertain unhappy wives of other men. Emma, the maid, asks permission to go to her sister's for the evening, which is granted. The Song Without Words may be repeated here.

The scene reverts to the tenement, then to the factory where Jack Berry, Minnie's husband, is working. The intermezzo may be repeated until the little boy is put to bed, when any Berceuse should be used. I used the one in G by Grieg. When the boarders, Ted Leach and Minnie's brother Tom, come in, a light number should be used, the light, bright mood being kept up till the title "Reception." (Maitland's The Optimist, followed by Hollins' Allegretto Grazioso).

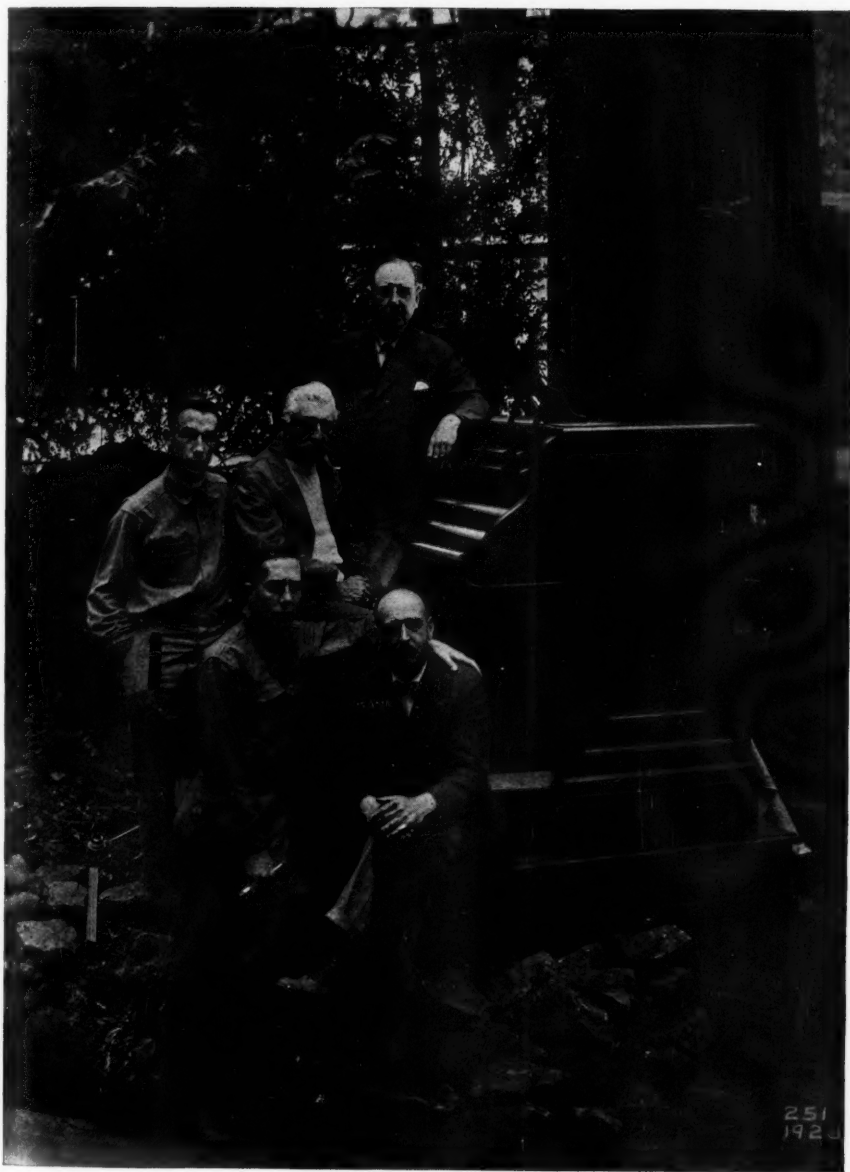
At "The Reception" use a dance number until Paul and Margaret are seen alone in another room, then change to their theme, a rather passionate melody. (Sinfulness, by Borch). At title "The reception Jack Berry is interested in" the scene changes to the tenement, Emma, Margaret's maid, who turns out to be Minnie's sister, is expecting her beau, Horace Hooker, who finally arrives, and they go out. Any neutral number may accompany this scene, as the mood is ordinary. Jack goes out to night-school, and Minnie busies herself about their rooms. The scene then changes to the Vane household, where Mar-

garet is remonstrating with her husband for not coming to her party, which is still in progress, (Romance by Williams, or any *moderato* melody). Scene changes to tenement, Jack comes in and Minnie, who begins to grow a little tired of her humdrum life she is leading, reminds him that she has not had a new dress for a year and has not been out of the house for a month. He tells her to be patient, that he is working for a future for themselves and their children. He sits down to study. Here the theme for Jack and Minnie should be used for the first time. It should also be melodious. We used Till We Say Good-bye, one of the popular songs of the day.

At next change of scene revert to Romance by Williams, as Margaret and her husband are still talking. He suggests a vacation. She leaves him and goes back to the party and to Paul, when the Sinfulness theme is again heard. At the title "The Birth of a new Idea" play the Jack and Minnie theme. She is washing and he while watching her, suddenly hits on the idea of a washing machine, which will do all her washing for her. She tells him she hopes something could be done to make it a little easier for her and nicer for the children.

At the title "But Rome—and the washing machine—was not built in a day" the music is uncertain and improvising is the best plan for a few minutes. The scene shows Minnie sending one of her boys off on an errand, the boy meets Ted Leach on the stairs. Leach comes in and offers Minnie a new dress that he has bought for her. This is the beginning of his attempt to win her away from Jack, by telling her how some people marry their jobs and allow their wives to cook and mend. When Ted comes in I started Piece Heroique by Cesar Franck, playing up to the soft major portion, then repeating the same. The music is the best characterized as ominous or portentous and does for the Minnie and Ted theme, also for a scene between Margaret and her husband, in which the latter warns her not to be too much with Paul. This is short, and the mood is the same, so the Piece Heroique may be continued through it and until the title "Three Months Later, and the washing machine a fact." Here the music is very bright and continues so while Hooker come in and tells Jack he has some one to back the new project, and Minnie is getting ready to go to the "movies" with her husband. Unfortunately, Hooker has made an appointment for Jack for the same evening to see the prospective "backer;" where Jack tells her she will have to forget the movies for that evening the Jack and Minnie theme should be played.

Ted has been watching all the while and when the two men go out he begins again to coerce Minnie (improvise, or first few bars of Piece Heroique). The scene suddenly changes to Paul and Margaret, Paul coercing Margaret



#### BOHEMIAN CLUB'S FOREST ORGAN

Console of the new Austin recently built for the Bohemian Club of San Francisco and erected in their thousand-acre Redwood Forest reserve in Sonoma County, California, about 90 miles north of San Francisco. The members meet for annual encampment in their reserve and spend several weeks in the heart of the forest, ending with the performance of a music drama written especially for the Club each year by one of its members. The instrument, costing about \$16,000, is concealed among the trees back of the natural stage. From top to bottom and left to right the photo shows E. H. Lemare, Benjamin Moore, Humphrey J. Stewart (seated), Uda Waldrop, and Wallace A. Sabin

251  
1924

(Sinfulness theme). In order to avoid monotony I change at title "which is worse—marriage without love," to "Canzona Amoroso" from "A Day in Venice" by Nevin. Then the scene reverts to Minnie and Ted, he says he loves her and will make her happy. She tells him to get out before Jack comes in and puts him out. (Piece Heroique, with much agitation as Ted tries to embrace Minnie. At the change of scene to Paul and Margaret, improvise few bars then as Margaret gets up to start Canzona Amoroso. This brings the climax of the music at the point where she answers "yes" to his invitation to come with him. The number finishes with scene.

A sudden change to the tenement, Ted and Minnie are seen struggling (improvise). Jack at door, knocks, bursts door after hearing Minnie scream "No! No! No!"; Jack enters, silence for a few seconds. Improvise few bars till Jack comes up to Ted, then short silence, starting any agitato when Jack strikes Ted. Continue agitato or furioso during fight, stopping abruptly when Jack throws Ted over banister. Short silence, then Jack and Minnie theme, while Jack says "I have never doubted you."

Scene changes, Margaret tells Vane of her intention to leave him; a pathetic melody should accompany this: I used the first two pages of Chopin's G minor Ballade. Improvise when Vane brings up doctor and falls over dead. The next scene, a year later, shows Jack and Minnie in happier circumstances through the success of the washing machine. Play a bright number (Canzonetta by Hollaender). Then Margaret's country home; she is waiting for Paul, who finally comes, but tells her he has no intention of marrying her. Improvise, and then play Andante Dramatico by Borch while she gets revolver from drawer. After he takes it from her and while he is leaving, play the Adagio Lamentoso from Tschaiakowsky's Symphony Pathetique skipping to last few bars when she picks up revolver and points it at herself. Time to finish with fade-out. Silence for few seconds, then the Jack and Minnie theme as they are seen together.

In arranging the music for the films at the Stanley the organists are given a free hand, consequently many of the numbers were used by the orchestra and are Mr. Wayne's conception, others show the conception of the two organists.

Care should be exercised in going from one number to another in order that there be as few breaks as possible. This is more easily accomplished on the organ than with an orchestra, as the organist can modulate. The best plan is to modulate a second or so ahead of the cue, if such can be determined. I should like to say something about choice of themes, but time and space prevent. I shall hope to do this next month.

### "The Love Flower"

**A**PPARENTLY the official "cue sheet" is a fine example of some beautiful inspirations, and blunders. Bevan has a delightful daughter, but no home. His wife is caught in the first group of scenes

and her lover accidentally shoots himself in the struggle with Bevan. Bevan and daughter flee to a far-away uninhabited island and find contentment; a home in its true sense is out of their minds; safety is all they ask. A wandering lad strays to the island, and back again to mainland, only to unconsciously pick up an officer of the law and carry him hot on the trail of Bevan. He discovers his blunder too late; tries to make amends; but at the last minute Bevan himself paves the way for the return of the legal blood-hounds while the wandering lad and the daughter desert the island in the bluff they carry out, to return in the last as bride and groom.

The music used for the first presentation, presumably suggested by the cue-sheet, included Tschaiakowsky's Andante Cantabile from the Fifth Symphony, Schubert's Erl King motive, MacDowell's To a Wild Rose, and List's Liebestraum, all of which are admirably suited to certain mood groups of the picture. Besides this, it apparently suggested the folk tune, Home Sweet Home, which was played perhaps six or eight times at least—that is, snatches of it grabbed at the last minute and rushed through at top speed.

The mood of the film does not concern home as the folk tune pictures it. The desire of the chief actors is to stay away from home and never again see any person from civilized land, least of all from home. The girl naturally desires companionship, but never has the slightest longing for any other home. The hut they have built for themselves never enters their affection as a home; it is merely safety from the storm of the outside world. To play Home Sweet Home for any reflective moods of such a story is like playing Blest Be the Tie That Binds when the dentist is tugging away on a big fat tooth with a victim screaming his head off. It kills the picture by incongruity.

To a Wild Rose fits the girl in several of her moods delightfully, though to snatch it back and forth between film patches is ridiculous; perhaps it could well be played through several times during different mood-groups of the story, and then let severely alone, or used only as a motive and not as a setting.

Andante Cantabile admirably fits the combination of love and anxiety, contentment and fear, beauty and longing, with which the chief scenes are filled.

The Erl King motive depicts somewhat of the law officer's inhumane heart, and Liebestraum is appropriate only for the final scenes when true love is an actual fact; used, as the cue-sheet seems to suggest, in connection with some of the highly dramatic moments, its fundamental spirit was distorted—which only emphasized the mobility of music and its plastic nature in the hands of an interpreter.

Altogether, "The Love Flower" will give the organist a delightful week, and the few pieces suggested above will be found to suit it admirably, providing the misuse of the folk tune be not indulged in. Griffith is one of the master minds of the day; it is unfortunate that he does not have associated with him a master photo-musician.



One detail worth recording came when the orchestral organist was accompanying the picture alone. The girl, not dreaming of the presence of any men on the island, rounds a corner and comes face to face with the lad, who has never imagined the presence of any person much less so beautiful a girl, on that far-away island. The organist did the one thing needful: he brought up a slight but swift crescendo (not with the Register Crescendo) and came to a shock of absolute silence just as the two jerked to a halt.

Oher MacDowell numbers might be used with fine effect. Notably the *To a Water Lily* in the scenes surrounding the girl's boat ride on her "shopping" expedition; *A Deserted Farm* for the scene-groups depicting her play with the kitten and the consequent arousing of her instinctive longing for companionship for herself; and *At an Old Trysting place* when the officer is preparing to take them back to the civilized (?) world, away from the peace and safety of their retreat.

Though there are scenes of wild emotion and tense suspense, with stirring deeds of heroism, the music should never be like intensity. Both the man and the girl, as well as the wandering lad, are people of the mild manner and kindly thought; there is nothing tempestuous in all their natures, and tempestuous music would be absurd. Tchaikowsky's *Andante Cantabile* furnishes just about the right amount of restlessness, which of course can be accented and increased by the player to his own taste.

"The Love Flower" is no picture for "hurries," "agitatos," and other clap-trap. It is a work for the discriminating artist.

### The "Humoresque" Score

**I** WISH to express to AMERICAN ORGANIST my very great appreciation of the step it has taken in establishing its Photoplay Department. It has made a splendid start in this much needed direction. The reviews are excellent, the news items interesting, and the repertory suggestions are helpful.

The only comment I could make is on the detailed score of "Humoresque." This I do from the standpoint of a person in the audience. I have not played the picture and seen it but once—at the Criterion where the master mind of Victor Wagner was strongly in evidence. Many of the numbers used at the Criterion were not familiar to me, but the names of those I mention were kindly given me by the conductor of the Stanley Orchestra, Albert F. Wayne, who is also director of music for the Stanley Company of America, and who arranged the setting for the Philadelphia presentation of "Humoresque," reproducing as far as possible the Criterion setting.

In the score printed in the August issue the compiler seems to have overlooked one important point—that of local atmosphere. To illustrate: the opening scenes of the picture are laid in the Ghetto and are essentially Hebrew. Therefore the music must also be Hebrew in character. Nothing better for these scenes could be found than a set of

twenty-five Hebrew Songs and Dances, compiled by J. Fleischmann, published by Fischer. Mr. Wayne used Nos. 2, 5, 6, 7, 18 and 21, of this set for various moods. For the boys fighting Nos. 5 and 6 were used.

The "leitmotif" idea is an excellent one to employ in setting music to a picture. It must not be carried to extremes, however. Six pieces of music can not furnish enough variety of mood for a photoplay of an hour and a quarter or more in length. While it is true that there is one set of characters only, still the moods of these characters are many and varied. That genius cannot be said to exist who is able to improvise around six or seven numbers for an hour and a quarter three times a day for six or seven days in succession without tiring both himself and his listeners. Therefore the few numbers must be repeated over and over. The result is obvious.

Important characters and even situations may have their themes, to be used with great discretion. The theme of the hero and heroine is *Love Bells* by Dorel. The theme of the mother should be decidedly Hebrew in character, and yet sad and longing. "Kol Nidrei" suggests itself here, but this should be used (the first eight bars or less) when the hero is playing for his own people. After he finishes this there should be silence until he comes out to play the *Humoresque*. I could almost hear the applause and shouts of "Humoresque! Humoresque!" while the orchestra was silent.

The *Humoresque* is what is called a "direct cue" and cannot well be dispensed with. It should not be used at any time before this point, as this effects the audience like telling a part of the story before its time. There are several points where it should be used again. By judicious management and elimination of certain measures a part of each strain may be played during the last scene, when the man takes up his violin, and the composition and the picture end together.

The song "Eli! Eli!" could be used as the theme for the mother, although it was not used in New York and Philadelphia, because it was sung by a chorus before the opening of the drama with thrilling effect. When the mother is praying in the synagogue silence should be observed. Before these silence periods the music should be timed so that a cadence of some kind is reached by the time the action on the screen indicates silence. It is well to taper off slightly to the silence. Then after the silence the music should be taken up softly and gradually increased to the required intensity for the ensuing scene.

Incidentally, it may be noted that "Eli! Eli!" is not, as many persons suppose, a traditional Hebrew melody. It was composed by J. K. Sandler many years ago for a certain Hebrew play produced in a theater in New York City.

**O**NE must have in his own mind a clear view of what the world needs; then support everything and everybody who is working, however slightly, towards the realization of that ideal.—  
*Latham True.*

## Riesensfeld's "Humoresque" Score

OUR last and best comment on this famous picture takes the form of the complete detailed cue-sheet used by **Hugo Riesensfeld** for his presentation of the picture in *The Criterion*, New York, which was so exceptionally successful that the picture continued twelve weeks in the one theater, and was immediately transferred for another week to the Rivoli, and still another at the Rialto. The music, for those who followed the picture intelligently, co-starred with the film to such extent that the Riesensfeld score was copied as closely as was possible for one of the best theaters in the neighboring city of Philadelphia, whose manager sent his conductor to the Criterion especially for that purpose.

However, when "Humoresque" was released to the general exhibitors all over the country it did not succeed in reaching the height of popularity attained in the Riesensfeld theaters, with the result (so rumor has it) that the interests appealed to Mr. Riesensfeld to give them his score and permit them to use it in the distribution of the film. At any rate, **THE AMERICAN ORGANIST** has secured from Mr. Riesensfeld's office the complete cue-sheet which is herewith published with his consent for the benefit of the true Art of Picture Playing. This, we believe, is the first time any of the master cue-sheets of Mr. Riesensfeld's mature period have ever been permitted to be given out, or even seen by any but his own conductors and organists.

- 1—D (Opening)  
Athalie Selections, Mendelssohn (Fischer)
- 2—T Its Ghetto Echoing  
Dobrydzien Dance (No. 2 in Hebrew Songs and Dances) (Fischer)
- 3—T In This  
Hebrew Songs and Dances, No. 21
- 4—T While in the Tenement Above  
Hebrew Wedding Ceremony, from 2d Mvt.  
of Andante Moderato, M. Akst (Lohr)
- 5—T Rudolph, Come Up Here  
Same as No. 3.
- 6—D Close-up of Sick Boy  
Same as No. 4
- 7—T Like a Little Scraggly Plant  
Love Bells Intermezzo, Francis Dorel  
(Boosey)
- 8—D Boys Surround Leon  
Agitato (manuscript)
- 9—D After the Fight when Leon Goes Away  
Same as No. 7
- 10—D Jewish Home is Seen Again  
Nos. 5, 6, and 7 of Hebrew Songs and Dances
- 11—T It's Come, Abraham  
Same as No. 4
- 12—T It's Like a Pain  
No. 7 of Hebrew Songs and Dances
- 13—D Family Begins to Eat  
No. 18 of Hebrew Songs and Dances
- 14—D Close-up of Mother After She Brings Violin  
Same as No. 4
- 15—D Little Gina is Seen  
Saeterjentens Sondag Melody, Ole Bull  
(Fischer)
- 16—D Mother Comes Home with Violin  
Same as No. 4
- 17—D Temple Scene  
Sakuntala, Goldmark (Schirmer)
- 18—D Boy Plays Violin  
Selection from a Grieg Sonata
- 19—D King Gets Up  
Mascarade, P. Lacombe (Enoch)
- 20—D Moonlight, Venice  
Same as No. 7
- 21—T When the Kantors Returned to America  
Tete-a-Tete, De Koven (Schirmer)
- 22—T A Great Unrest had Torn  
Serenade, Chaminade (Schirmer)
- 23—T This was Leon's Final Seal  
Queen of Sheba Selections, Goldmark  
(Fischer) (First 14 bars of Ballet Suite, then to the Lento after sign G in D flat, as arranged by Hugo Riesensfeld and published by Schirmer)
- 24—D Sol Guinsberg and Daughter  
Schumann Suite Selections

- 25—D (Pause, and then) as he takes up Violin  
Kol Nidre, Bruch (Jungnickel)  
4 bars also at sign A (Schirmer)
- 26—D He Stops Playing  
Organ
- 27—D He Starts Playing  
Humoresque, Dvorak
- 28—D He Finishes Playing  
Organ
- 29—T He Takes up Violin  
Humoresque, Dvorak
- 30—D (The remainder of the picture)  
Organ

The organist replaced the orchestra at No. 26 and finished the picture, the respective players being at liberty to arrange their own scores, following the materials already scored by Mr. Riesensfeld for the main portions of the picture.

## Photoplay Reviews Rialto—New York

THE program of the week of August 30 included the greatest picture of the age since Griffith's "Birth of a Nation"—"Humoresque," made by Frank Borzage, a young man said to be only 26 years old. I have seen the picture three times.

The orchestral overture of the week was **Goldmark's Ballet Music** from *The Queen of Sheba*, delightfully rendered, though the brass was not always careful. The string work was fine. Then followed a scenic (in keeping with the feature film) showing the Holy Land as it is to-day, with its "wailing wall," which was partially accompanied by orchestra and partly by organ; the music was Jewish and went with superb effect.

The picture faded away and in the distance was heard the now famous Emanuel List chorus, singing the traditional **EH EIL**. As the chorus grew in volume the singers appeared winding their way around the side of the darkened stage, which they entered by front stairway, singing all the while. Emanuel List has the one voice in all New York for the part he took; with this most touching prelude the chorus faded away and the feature film began.

The organ, at this presentation under **Frank Stewart Adams**, accompanied the film, though for the repetition of the chorus (which I remained to hear) **John Priest** gave a good working model of an organ accompaniment; he furnished a well balanced mixture of string, wood, and organ tone, rightly calculated to supplement the chorus in the climaxes and make it sound much bigger than it actually was.

The Riesensfeld score for "Humoresque" is—I cannot avoid a superlative—superb. It works wonderfully with orchestra, and the organ handles it with almost equal effectiveness. The opening sections are entirely Jewish in atmosphere; the playful scenes at the start, the home scenes, the affliction of the mother, the street scenes, all are superbly set. But best of all, it seems to me, is the melody used in connection with the love scenes and the little girl, Gina. I believe this charming bit is **Dorel's Love Bells**.

Mr. Adams' work in "Humoresque" seemed to me to surpass all other accompanying I had ever heard him do. It was subdued at proper times, and rose to climaxes when required, though the climaxes never impressed me as being at any time too big—a fault I find with most photoplay climaxes from organs. In spite of having to follow a score that was most involved, and in spite of its being the early part of the week, his work interwove itself with the film admirably; the Jewish music was well registered and never became tiresome; I might have desired longer snatches of the Dorel Love Bells, but perhaps I am inclined to like the piece itself a little too well; the string tones were made much use of, thus avoiding the deadening effect of flutes and wood registers and though Mr. Adams did not attempt in his playing of **Dvorak's Humoresque** to follow the bowing of the hero on the screen (an effect **J. Van Cleft Cooper** secured with exactitude at the

Rivoli the week previous, even going so far as to imitate the scratching as the little nephew played it for his invalid uncle) he managed at all times to handle the joints between the various music selections with ease, introducing an effective pause at a critical moment.

Mr. Adams enhanced Dvorak's Humoresque by the addition of a melody in the left hand which attracted favorable attention each time only too late to afford an analysis of its content. He used organ-flute tone of good body, but not too loud, and the effect was charming against the string melody.

Any person who fails to see "Humoresque" will miss one of the great art-creations of the age, a creation bearing on plain human life as it is. And any person who sees it once and does not realize that he has seen the greatest picture since "The Birth of a Nation" owes it to himself to see it a second time, or a third or fourth if necessary. It is the sublimest sermon I have ever been profited by, and I have sat under at least two a week since I was old enough to waddle to church.

Following the feature film was a dance, which I unfortunately could not remain to see; and then came the comedy, which I saw at the earlier performance. It seemed almost a stroke of genius to select the old "Salome vs. Shenandoah" to follow "Humoresque," for it gave just the right relief after a most tremendously emotional picture. This comedy is a real farce; there is no strained fun-making; it trots along through two stage settings, fully shown in the screen, and sets a laughter pace which is followed with extreme rarity in 1920 "comedies." And it is an early Mack Sennett comedy at that—but credit where credit is due; he needs it this time, so seldom can we give it to him in his later pictures.

The organ solo was Mendelssohn's Sixth Sonata, but, as before said, the reviewer could not stay to hear that part of the program. It was played by John Priest, as was also the comedy. And Mr. Priest's playing of the comedy calls for special note. He used several of the familiar folk tunes, including Yankee Doodle, with fine effect; Tosti's Good By was also used as the hero faced the death squad, having previously marched to the strains of Chopin's Funeral March. The Rialto-Rivoli players are wise in holding these much over-done numbers for farcical effects; their use for serious dramas would have to be extremely cautious. The famous Hearts and Flowers also gained some heart grins under Mr. Priest's hand. It must have been a banner week at the Rialto, or else perhaps the reviewer was just in the right mood. I am much inclined to say it was the former.

### Strand—New York

THE August 30 program opened with an overture especially prepared for the Strand program, *Cobanesque Rhapsody* by M. L. Lake. There was a hint at jazz which might have been softened favorably if the brass had exercised a little more precision in attack, but other than this the number was pleasing throughout, and quite good music; the strings showed fine work while the bass misbehaved once or twice. Perhaps we must look elsewhere than at conductors or managers for the slight decline in the excellence of the orchestra performances in the big theaters in recent weeks; if there can be no rehearsals, there can be no excellence; and when music ceases to be excellent, musicians will cease to draw salary checks. The Strand orchestra is blessed with a superior assistant conductor whose work is very excellent, and when Francis W. Sutherland wields the baton there is not only excellent music but also a real human being on the conductor's platform.

The news film came next showing the Polish army in the Warsaw at the height of the Bolshevik menace, when Poland was facing a foe as vile in appearance (if not as unprincipled) as the Allies faced some years back. Instead of the usual military music a subdued march was used with fine discretion.

Then followed a scenic; and a song, "So long Mary", sung by a male quartette whose tenor, or perhaps we might say tenors, persisted in avoiding the key some of the time. There is more poorly rendered vocal music heard in the leading theaters nowadays than poorly played instrumental numbers; if vocal music is to remain indefinitely on theater programs, we hope it will be pitched low enough to enable tenors to stay in tune, and that there will be sufficient rehearsals to insure at least a fair performance.

Following this came the feature, Charles Ray's "Forty-five Minutes from Broadway." The orchestral accompaniment made use of a great many of the original Cohan selections, especially the song, "Mary." For the scene where the player-piano is used in the film, the organ and the orchestra took a complete rest and a player-piano was put into operation. Perhaps if it had been loud it would have failed in its effectiveness, but the very dimness of it seemed to focus attention on one of the fundamentals of photo accompanying, namely that there is a decided difference between the screen action and the music, and that the two are by no means one, that the screen is the thing, and music is subordinate; and thus when the silent drama carried on its pace and the music was heard so distantly, it seemed as though the music instead of being a here-and-now accompaniment to the film, was a far-away echo of some actual accompaniment or part of the film that was made right with it.

A Violin Solo, or rather two of them, followed, played by Katherine Stang. The comedy was hardly up to what might be expected from its leading lady. An Organ solo, *Berger's Valse Amoureuse*, closed the program, and was played by Frederick L. Smith who was still substituting (with H. C. Frommel, a composer of local note) in the absence of Messers Brigham and Sisson, organist of the Strand. Mr. Smith, whose work was in evidence at this performance, handles the organ with mastery and follows his picture very well, though apparently his music is taken very largely from the Strand orchestral score; the Strand has one of the first large Austins to be installed in any photoplay house.

### Strand—Brooklyn

AS beautiful a theater as any city could want, with a most imposing foyer. If men spent as much thought and money on the buildings they erect for the worship of God as they do for the making of money, perhaps more of humanity would place some emphasis upon the worship of the Almighty. The program of August 30 opened with an Overture, *Adams' If I Were King*, which was either omitted on the day of the reviewer's visit, or else it was only a dozen measures long. The Strand orchestra numbers 20 players, with a good body of string, and with the brass in need of more rehearsals.

The first film was called "Our First Anniversary" and was devoted to a message from the Strand management, together with a few moments of film of three of its personnel.

Then followed a soprano solo by Emmy Ziegner, whose selection was hardly interesting or forceful in the building in which it was sung. News pictorials followed, and then the Prologue to the feature, which was recited by Albert F. Wade while the orchestra played *Wagner's Dreaming*. Mr. Wade was dressed to resemble the featured actor of the film, and the prologue gave the audience some fair idea of the picture that was to follow.

Edward Napier accompanied part of the program on the organ and showed a conservative and artistic method of picture playing. His work in striking the moods of the French court of bygone days was quite successful; just sufficient of the formalism, which was largely attained by neutral registration and simple rhythms to match the picture admirably; harmonic rather than contrapuntal music was used for these moods, and popular numbers were of course entirely avoided. A mob scene was adroitly played by using

chromatic passages in flute tone, somewhat after the fashion of the effects frequently used for wind storms, though there was a background of music that kept moving and getting somewhere all the while. Mr. Napier apparently never makes the mistake of un-called-for fortes and fortissimos.

Mr. Napier was relieved by **Walter Wild** who was substituting for John Hammond, the regular relief of the Strand. Mr. Wild also did some excellent playing, and kept his accompaniment greatly subdued. Perhaps his strong point lays in that characteristic of his work; his music seems to fit the moods at all times, but instead of trying to boil up the emotions of the audience to support the picture, he lets the picture stir up its own emotions, and merely follows after at a safe distance. Which is a very good method to follow.

"If I Were King" gives William Farnum opportunity to do the kind of work that fits him best, and he rose to the occasion superbly; it is a work of art and there are no impossible or improbable situations to mar the drama for those of us who still persist in demanding of the theater a taste of probability, or at least possibility. During the scene where the band of culprits were preparing to carry off the gold the orchestra used the main theme of **Beethoven's Pathetic** sonata, 1st Movt., with fine effect, properly subduing the tempo and the power and making good use of staccato. This is a fine selection for similar scenes.

When the heroic national moods were brought forward (Mr. Wild was playing at that time) the **Marsellais** was artistically used, being first heard almost as an echo of some distant trumpet call; but it was never used in the usual and tiresome fortissimo, nor was it used in its entirety at any time; merely a suggestion of the theme was quite sufficient, and that was all that was used. **Mendelssohn's War March of the Priests** was used with good effect, and when the warrior returned victorious **Weber's "Piano Canto Plo"** (Freischutz) formed the orchestral background very appropriately, the allegro section alone being used. **Liszt's Liebestraum** was used but it did not seem appropriate; true, the hero and the king both loved the same lady, but she apparently hated them both; and while the king's "love" was only French (of that ancient day) the hero's love was rather a distant adoration, or possibly reverence. **Liebestraum** is so well known and is so warm and noble that when the piece is used for any scenes that do not rise to similar heights the effect is incongruous.

Time makes careless workmen of us all, and the Strand management (and the audience also, apparently) was not disturbed by the loud noises and hammering that went on now and then behind the scenes, nor again when an all too strong male voice called out from the stage "all right." Such things are decidedly not all right, and if, as in this case, the stage hand had to be told that everything was all right and it was time to lower the curtain, an electrical signal would be better. And at another time the projection room made an inexcusable break at the very close of the feature film, when the mood was supposed to be most exalted and noble; it was not exactly apparent to the audience whether the end was to be ten seconds away or a hundred and ten, but suddenly without warning the final scenes were kicked off the screen and the audience was jerked up with the warning, "No smoking in this theatre." The advice was forcefully delivered, to say the least. Managing a theatre, just as conducting a church service is a matter requiring infinite attention to detail.

Then followed a baritone solo, **Sanderson's "Captain Mac"**, sung by Albert F. Wade; a cartoon comic; and an organ solo, **Bach's G Minor Toccata and Fugue**. The organ solo was well played and was not as noisy as Bach Fugues usually are played, the cartoon was passingly interesting, and the vocal solo was put over superbly. It was a pleasing number that gave the soloist a chance to do some original interpretation, and he did it.

If the Strand gives Brooklynites as good a program every week it is a cultural force

to be proud of, and one that will make Brooklyn a more human place to dwell in.

**Edward Napier**, of the Brooklyn Strand, was born July 8, 1874, in Plumstead, England, and came to America in 1886, studying music with Geo. E. Whiting, Walter Carter, and Frederic Archer, and of these three teachers the last named probably moulded Mr. Napier's style to the greatest degree. Mr. Napier has substituted in Carnegie Hall, Pittsburgh, for the various organists in that



EDWARD NAPIER

position from Archer to Heinroth, playing about 50 substitute recitals for them. His church positions include St. James R.C., Chicago, Church of the Ascension, Pittsburgh, and Church of the Attonement, Tenafly, N. J. His theater positions have been the Olympic and the Liberty theaters of Pittsburgh and the Strand of Brooklyn, where he has a splendidly equipped house of 3,000 capacity, with a large 3-manual Austin. Besides his church and theater work Mr. Napier had a class of 46 pupils in Pittsburgh, and is opening a studio in the East for the resumption of that part of his work the coming season. He was vocal instructor in the Pennsylvania College for Women for five years and baritone soloist of a Jewish synagogue in Pittsburgh for two years. He has won special prizes in Canton, Columbus, and Pittsburgh, and toured with the famous Buck Concert Company. He played comedy characters in Gilbert and Sullivan operas and became a member of the Davis Stock Company, later receiving an offer as chorus master for a New York firm of producers, an offer he refused by virtue of a "set of curious chances" which drew him into picture accompanying, a field in which he has been making himself more famous each year. The National Association of Organists early recognized the artistic and practical importance of picture playing and engaged Mr. Napier for a demonstration of his art before their Pittsburgh Convention in 1919. "In the accompaniment to pictures", says Mr. Napier, "no field of music should be left untouched, but rather a greater delving into almost forgotten treasures of the classic masters should be the aim of those in charge of such work, for the music of the pictures is now a matter of vital importance to the community at large."



## Score Suggestions

### "LADY ROSE'S DAUGHTER"

Hugo Riesenfeld's Orchestral Background	
Herbert	Natoma Selections
Herbert	Fields of Bohemia
Grieg	Lyric Suite
Debussy	Children's Corner
Hadley	Silhouettes
H. E. Geel	Pensee Lyrique
C. Karganoff	In the Twilight
Torming	Clematis
Ed. Falck	Nocturne
Verdi	Force of Destiny
Karganoff	Romance

### "THE LOVE FLOWER"

Tschaikowsky	Andante Cantabile (Sym. 5)
Schubert	Erl King
MacDowell	To a Wild Rose
MacDowell	To a Water Lily
MacDowell	A Deserted Farm
MacDowell	At an Old Trysting-place

### "THE RIGHT TO LOVE"

Hugo Riesenfeld's Orchestral Background	
Ippolitov-Ivanov	Scene an Serail
Ippolitov-Ivanov	In the Mosque
Friml	Eastern Romance
Friml	Love Song
Tschaikowsky	March
Burgmain	Rosaura
Bizet	Perlfisher Selections
Ochmler	Cleopatra's Death

### "THE WHISPER MARKET"

Howard A. Murphy's Organ Background	
Chaminade	Pas des Amphores (arr.)
Chaminade	Callirhoe (arr.)
Mildenberg	Astarte (arr.)
Becker	Dialogue Son. Gm.
Becker	Scherzo Son. Gm.
Moszkowski	Spanish Dance No. 1 (arr.)
Kinder	Serenade
Hueter	Melodie Df
Maitland	Nocturne D
Nevin	Venetian Love Song (arr.)

### "THE WHITE CIRCLE"

Hugo Riesenfeld's Orchestral Background	
Bendix	Oriental March

### SAMUEL A. BALDWIN—New York

#### Wagner Program

Lohengrin	Elsa's Bridal Procession
Tannhauser	Pilgrim's Chorus
Tannhauser	Elizabeth's Prayer
Tannhauser	To the Evening Star
Gottterdammerung	Siegfried's Death
Parsifal	Prelude
Tristan	Dreams, Isolde's Death Song
Meistersinger	Prize Song
Rheingold	Walhalla Scene

### LUCIEN E. BECKER—Portland, Or.

#### Belgian Program

Wiegand	Gran Marcia Espana
Lemmens	Sonata Pontificale
Callaerts	Meditation, Op. 20, No. 2
Jongen	Improvisation—Caprice
Jongen	Cantilene, Toccata

### ROWLAND W. DUNHAM—Columbus

Corelli	Suite F
Schumann	Evening Song
Guilmant	Marche Funebre et Chant
Franck	Andante (Symphonique)
Beethoven	Minuet G
Barnes	Int.—Allegro—Andante (Sym.)
Whiting	Concert Ethde 1

### J. LAWRENCE ERE—Urbana, Ill.

Wagner	Meistersinger March
Guilmant	Consolation E
Friml	Church Processional
Disgle	Sursum Corda
Ere	Allegretto Scherzando

Wolf Ferrari	Dance of the Camorists
Jordano	Fedora
Verdi	Un Ballo in Maschera
Cilea	Adriana
Verdi	Othello Selections
Schumann	Evening Song
Rabikov	Silent Night
Elgar	Pomp and Circumstance

### "YES OR NO?"

#### Rollo F. Maitland's Organ Score

Mendelssohn	Song Without Words No. 1
Chopin	Waltz in A Minor
Harold Smith	Graciousness
Grieg	Berceuse G
Maitland	The Optimist
Hollins	Allegretto Grazioso
Borch	Sinfulness
Williams	Romance
Popular Song	"Till We Say Good-bye"
Franck	Piece Heroique
Nevin	Canzona Amoroso
Chopin	Ballade Gm
Hollaender	Canzonetta
Borch	Andante Dramatico
Tschaikowsky	Adagio Lam. (Sym. Path.)

## Organ Solos

### Recently Heard in Prominent Theaters

#### Stanley—Philadelphia

#### Rollo Maitland and William Klais

Guilmant	Scherzo Son. Cm
R. K. Miller	Nocturne
Borowski	Andante Son. 1
Franck	Andantino Gm
Kinder	Caprice
Wolstenholme	Allegretto

#### Strand—Brooklyn

#### Edward Napier and John Hammond

E. Schutt	A la Bien Aimee
Grieg	Day Break (Peer Gynt)
Bach	Toccata and Fugue Dm

#### From Other Programs

Widor	Toccata Sym. 5
Mendelssohn	Spring Song
Berger	Valse Amoureuse
Wagner	Tannhauser March

## Recital Programs

Council	Angelus
Stebbins	Spring Song
Boellman	Suite Gothique

### GEORGE H. FAIRCLOUGH—St. Paul

Foote	Festival March
Dickinson	Berceuse
Stoughton	In Fairyland
Rogers	Overture Bm
George B. Nevin	Shepherd's Evening Prayer
Gordon B. Nevin	Sketches of the City
Lord	Fantasia on Kentucky Home
Yon	American Rhapsody

### WARREN GEHRKEN—Brooklyn

Liszt	Prelude and Fugue on Bach
Dickinson	Allegro Maestro (Sym.)
Schumann	Canon Bm
Kinder	In Springtime
Stoughton	Eastern Idyl
Yon	Humoresque
Rachmaninoff	Prelude Csm
Vierne	Scherzo (Sym. 20), Finale (Sym. 1)

### GEORGE LEE HAMRICK—Birmingham

Weber	Der Freischuetz Overture
Debussy	Reverie
Godard	Adagio Pathetique
Jarnfeldt	Praeludium
Thompson	To an American Soldier
Grieg	Sigurd Jorsalfar Scenes
Cole	Song of Consolation
Gounod	Grand Cortege

### DANIEL A. HIRSCHLER—Emporia, Kan.

Liszt	Fantasia and Fugue on Bach
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C. P. E. Bach.....Menuett  
 Franck.....Choral Am  
 Gordon B. Nevin.....Sketches of the City  
 Debussy.....Second Arabesque  
 Rachmaninoff.....Serenade  
 Yon.....Humoresque  
 Sibelius.....Finlandia

#### BERNARD JOHNSON—Nottingham

Bach.....Toccata F  
 Johnson.....Pavane  
 Ireland.....Vilanelle  
 Wolstenholme.....Bohemeshe  
 Hollins.....Polonaise (Organ-Piano)  
 Hollins.....Evening Rest. Scherzo  
 Improvisation  
 Weber-Liszt.....Polacca  
 Hollins.....Triumphal March

#### EDWIN ARTHUR KRAFT—Birmingham

Hagg.....Marche Triomphale  
 Rachmaninoff.....Serenade  
 Dethier.....The Brook  
 Rimsky-Korsakoff.....Song of India  
 Hollins.....Scherzo  
 Wagner.....Tannhauser Overture  
 d'Evry.....Meditation. Toccata  
 Haydn.....Menuetto (Sym. 11)  
 Nevin.....Tragedy of Tin Soldier  
 Macfarlane.....Evening Bells Cradle Song  
 Wagner.....Liebestod (Tristan)  
 Wagner.....Ride of Valkyries

#### ALEXANDER RUSSELL—Princeton

Archer Gibson.....Fantasie and Fugue  
 Bach.....Choral Prelude "Glory be to God"  
 Massenet.....Angelus  
 Boellman.....Suite Gothique  
 Wagner.....Bridal Procession  
 Debussy.....Arabesque 2  
 Dubois.....Fiat Lux  
 Saint-Saens.....The Swan  
 Tombelle.....Marche Pontificale

#### E. STANLEY SEDER—Evanston, Ill.

Bach.....Wedge Prelude and Fugue  
 Mark Andrews.....Sonata 2  
 Lemare.....Summer Sketches  
 Dethier.....Intermezzo  
 Wagner.....Magic Fire  
 Saint-Saens.....Marche Heroique

#### ERNEST PRANG STAMM—Tulsa, Ok.

Wagner.....Lohengrin Vorspiel  
 Nevin.....The Rosary  
 H. A. Matthews.....The Fountain  
 Demarest.....Pastoral Suite

#### WALTER WISMAR—Little Rock

Boellman.....Suite Gothique  
 MacMaster.....March. Nocturne  
 Johnston.....Resurrection Morn  
 Rogers.....Concert Overture Bm  
 Kinder.....Fantasia Duke Street  
 Rahn.....Wait on God  
 Guilman.....Introduction and Finale

## Church Services

#### HAROLD JACKSON BARTZ

##### First Presbyterian—York

O—Ondante Cantabile (Sym. 5), Tschaiakowsky  
 c—O Praise the Lord, Tschaiakowsky  
 A—How Long Wilt Thou, Mietzke  
 O—Fantasia Gm, Bach  
 O—La Fete Dieu, Dubois  
 Berceuse, Bonnet  
 c—He Watching Over Israel, Mendelssohn  
 S—Behold the Master, Hammond  
 O—First Mvt. Sonata 6, Rheinberger

#### ROWLAND W. DUNHAM

##### First Congregational—Columbus

O—Allegro, Bach (with violin)  
 c—As Pants the Heart, Mendelssohn  
 O—Adagio and Allegro (Conc. E), Bach (vio-  
 lin)  
 O—Prelude Fm, Bach

c—O Savior of the World, Goss  
 How Lovely are the Messengers, Mendels-  
 sohn

#### LYNNWOOD FARNAM

##### Fifth Avenue Presbyterian—New York

O—Theme and Variations (Son. 10), Rhein-  
 berger  
 q—God Hath Appointed a Day, Tours  
 A—Eye Hath Not Seen, Gaul

O—Vierne, Divertissement F  
 Widor, Scherzo (Sym. 4)  
 Roger-Ducasse, Pastorale  
 Yon, Echo  
 Grace, Postlude on Martyrs  
 Widor, Choral (Sym. Rom.)  
 q—The Light of Evening, Hauptmann  
 Unto the Paschal Victim, West

#### De WITT C. GARRETSON

##### St. Paul's P. E.—Buffalo

O—Morning, Grieg  
 c—Venite C. Savage  
 Te Deum Bf, Stanford  
 Benedictus F, Langdon  
 Great Peace Have They, Rogers

O—Andante, Debussy  
 c—Magnificat and Nunc Dim., C. Gadsby  
 Sun of My Soul, Chadwick  
 T—My Hope is in the Everlasting, Stainer  
 c—Hallelujah Chorus, Handel  
 O—Allegro, Driffil

#### RAY HASTINGS

##### Temple Baptist—Los Angeles

O—Prelude, Chopin  
 Traumerel, Schumann  
 To a Wild Rose, MacDowell  
 T—Fear Not Ye, Buck  
 q—The King of Love, Shelley  
 c—Whoso Dwelleth, Martin  
 O—Exaltation, Hastings

O—Marche Aux Flambeaux, Clark  
 Sextette from Lucia, Donizetti  
 c—Lovely Night (Barcarollet), Offenbach  
 O—Walhalla Scene, Wagner (piano)  
 O—Vesper Hymn, Beethoven

#### LATHAM TRUE

##### First Parish—Portland

O—Sowerby, Carillon  
 q—Hark My Soul, Shelley  
 b—Procession, Franck  
 O—Ave Maria, Abt  
 O—Springtime, Brewer

O—Solemn Prelude Op. 24, Barnes  
 q—God Who Madest, Chadwick  
 Nunc Dimittis, Clough-Leighter  
 O—Finale Op. 25, Barnes

## In the West Indies

THERE are no organs of any size in the Islands, and many are antiquated and out of repair, owing to the climate and remoteness of expert tuners and repairmen. But at Castries, St. Lucia, there is a very fair two-manual organ in the Episcopal Church, and the choir (all "darkies") was rehearsing Garrett's Harvest Cantata—the sugar-cane crop had just been cut and sold. Strange to say, sugar costs more there than in New York!

The organist of this Episcopal Church in Castries was a young colored girl who really played very well. A feature of the West Indian service is that the entire congregation sings an anthem setting of the Te Deum, Nicene Creed, etc.—and they managed quite well. In most of the Islands the population is 95 per cent. negro.

WARREN R. HEDDEN.

## News and Notes

### Atlantic City Items

There is much need of a revival here (both spiritual and musical) for the salty breezes soon get in their deadly work and humanity becomes easy-going and slipshod. The attitude of the churches is most discouraging; choir—most of them have one or two soloists or possibly a quartet. The First Presbyterian plans soon to have a double quartet of paid voices, and perhaps a supporting chorus of volunteer voices also. This is one hopeful gleam in the horizon.

There is a real dearth of voices in Atlantic City and importation is prohibited by the slimness of salaries. There is a four-manual Moller in the Ascension and another of the same size and make in St. Nicholas, but no attempt at recital work is made. A new organist has recently been appointed to the latter church. St. James has a three-manual Haskell and a volunteer chorus of men, women, and boys. All other organs are two-manual affairs of various ages and qualities; an astonishing record for a city as large and important as this.

Virginia Theater has a two-manual Austin and the Colonial a Kimball of same size. Of all the large modern hotels in Atlantic City not one has an organ so far as I am able to learn. All have good orchestras which play the best of music, but I have never heard even so much as a whisper about an organ being installed in any of them. This has always been a mystery, as the advantages of organs in hotels seems so evident in large cities. Public concerts are nearly always given in the hotels, and organs would be of great benefit there.

There is no hall equipped with an organ—a great handicap to the development of choral organizations; the prohibitive cost of orchestras has ruined every effort made along this line. Several choral societies have been organized in the past, but in each case they came to an untimely end through lack of support. Atlantic City is in need of reviving influence in its musical activities.

EDWIN R. WILSON.

**Pauline Voorhees**, Mus.Bac., of New Haven, Conn., is a member of that new class of professional people who are conspiring together to put the male members of the species on the run, and she made a proper start by capturing the desirable Mus.Bac. degree. Miss Voorhees was born in Haverhill, Mass., and her roving disposition took her as a resident to Hackensack, N. J., Minneapolis, Philadelphia, and New Haven before the first eleven years of her life had passed; such disposition has been checked, however, and Miss Voorhees has been a continued resident of New Haven ever since, with the exception of occasional excursions for pleasure or study. Her first music instruction began at the age of thirteen, and the next year her attention was transferred from the harmonium to an old Chickering "square"; three strings of which she broke one day while playing, undoubtedly with much feeling, a Polonaise. When funds gave out Miss Voorhees found herself engaged as a "salesman" of pianola rolls in M. Steinert & Sons' New Haven music store, where she became an expert pianolaist—an education in itself which has helped in the mastery of interpretation. "I think every musician should be able to play 'rag' well," says Miss Voorhees; "it is a fine 'steadier' of one's sense of rhythm." Soon she was able to resume her studies, and completed a four-year course in the Yale music school, attaining her Mus.Bac. degree from that institution in 1912. While continuing her duties in the music store, Miss Voorhees "was playing at the Pilgrim Congregational Church, salary \$2.00 per Sunday. I knew practically nothing about the organ then, but just played the one service per Sunday. I guess I was worth just about what I got." Miss Voorhees broke several records in New Haven; she was the first of her sex to secure the Yale competitive

prize in organ playing, and the first to secure one of the famous old New Haven church positions. She also won the Lockwood Scholarship and the Steinert \$100 prize for an orchestral overture. In 1913 she went to Paris and studied with Widor for several months, returning in time to enjoy the opening of a new three-manual Austin organ of



33 registers; her church now has a chorus in addition to its solo quartet. She took her F.A.G.O. certificate in 1917; "the Exams—I shall never forget them." To her mother and father she gives prime credit for her success in music; "although not musicians themselves, they were willing to let me do the thing I most wanted to do, even when it seemed impossible." And to H. B. Jepson, of the Yale faculty, she gives much credit: "I never should have had the courage to undertake what I did, were it not for his kindness and his example." Though the organ in all its power and grandeur would seem to be the ideal instrument for masculine hands and minds, nevertheless there have arisen here and there within the ranks of the profession women of outstanding achievement whose work ranks with the best, and that with no handicap given: in this class stands Miss Pauline Voorhees—very near the top.

### Among Church Players

**Caroline Brookfield**, organist of the First Presbyterian Church of Belvidere, N. J., has been nominated by the Republican County Committee for state senator to run against Dr. Thomas Barber. Miss Brookfield was the first suffrage organizer in her County and was chairman of the New Jersey Woman Suffrage Association of Warren County.

**Frances Evans**, organist of the Congregational Church of Olathe, Kan., was recently married to H. M. Coontz, pastor of the Presbyterian Church of the same city. Some of the churches apparently know how to get together; Interchurch World Movement please take notice.

**Warren R. Hedden**, Mus. Bac., Chairman of the Examination Committee, was delayed nine days on his return to the States, having to wait at St. Croix for the loading of 15,000 tons of sugar—which may or may not have made

his fellow passengers, not to mention himself, sweet or sweeter.

**Phillip James** has been busily engaged on the orchestral scores of two of his cantatas which are being published.

**Frank L. Sealy** recently suffered a severe attack of blood poisoning which threatened to prove fatal but from which he has safely recovered.

**C. Wenham Smith**, for 28 years organist of the First Presbyterian Church, Elizabeth, N. J., and 30 years organist of Temple B'nai Jeshurun, Newark, died Sept. 6, in Newark Memorial Hospital, of stomach and kidney disease. Mr. Smith was one of the Founders of the Guild, and a member of the Manuscript Society.

## Photoplayers

**Melchiorre Mauro Cottone** has been appointed orchestral organist of the Capitol Theater, New York, the position formerly held by Arthur Depew. Mr. Crook, relief organist, retains the relief shift by personal preference on account of some of his other music activities. Mr. Cottone, a personal friend of the present Capitol conductor, is Pietro A. Yon's assistant at St. Francis Xavier, New York, and until his appearance at the Capitol had no experience in photoplaying.

**Harold D. Phillips**, well known as head of the organ department of Peabody Conservatory, Baltimore, is now in the Metropolitan district and recently tried his hand at photoplaying, substituting in the Roebing Theater, Brooklyn. Mr. Phillips has an excellent memory and his extensive memorized repertory ought to serve him well in theater work.

**Erno Rapee** has been appointed conductor of the Capital Theater, New York.

**Firmin Swinnen** "was called upon to take seven separate and distinct bows, although he modestly endeavored to avoid five of them, and the applause, which was continued even into the next number," proved the artistic and popular triumph of Mr. Swinnen in his performance of the Widor-Adams Concerto, and his own especially written *Pedal Cadenza*, in the Rivoli Theater, New York. Quotation is from the Morning Telegraph of July 30.

**D. Kenneth Widenor**, formerly of Omaha, Neb., substituted for **Frank Stewart Adams** at the Rialto (New York) during the week of Sept. 5, and also substituted during the absence of **J. Van Cleft Cooper**, of the Rivoli staff, the week of Sept. 11th.

## Personals

**Albert Reeves Norton**, A. A. G. O., has transferred his activities from Brooklyn to Pittsburgh. He has been organist of the Reformed Church on the Heights for nine years, organist of the Apollo Club, Treasurer and News Editor for the N. A. O., and for 18 years a member of the Council of the Guild. He began his new duties with the Homewood Presbyterian Church of Pittsburgh in the middle of September, and will have a new three-manual Moller organ equipped with chimes and harp, a solo quarter and a chorus. The church is virtually a new structure and the organ will be opened in October. Homewood Presbyterian is an institutional church, fully equipped to minister to the welfare of the community it serves, one feature of its equipment being a gymnasium. Mr. Norton will teach piano and organ in the Pittsburgh Musical Institute. Mrs. Norton is soprano soloist of St. Luke's Lutheran Church, Brooklyn, and will relinquish her professional work there and follow her husband to Pittsburgh as soon as a suitable home can be found there—the housing problem being as difficult in Pittsburgh at present as in New York. Mr. and Mrs. Norton have four children, the oldest of whom graduated from the High School last year, and the youngest of whom will take her initial year in her new home city of Pittsburgh. Mr. Norton was born in New Castle, Penna., studied music first with his mother, and then took a four year course in the New England Conservatory, graduating with piano and organ diplomas. His first church position after graduation was with the First Methodist of New Castle, Penna.,

from which he went to Summerfield Methodist, Brooklyn, and thence to Simpson Methodist, and eventually to the Reformed Church in 1911.

**Howard A. Murphy**, Mus.Bac., of the Institute of Musical Art, New York, spent a few days' vacation recently which he describes as follows: "played golf (miserably), tennis (nearly as bad), two days at the beach (quite fair), and a couple of shows (very good)." Mr. Murphy is now engaged in teaching theory in the Institute, which leaves him free only in the evenings, so that he may not engage in theater work again.

**Otto A. Rettberg**, known to all Metropolitan organists for his genial work at the organ counter of G. Schirmer, Inc., has completed 18 years of service with the Schirmer house. He has recently been transferred to the violin department.

## Professional Brevities

**Francesco Malipiero** is the winner of the Coolidge \$1,000 prize for a string quartet. The successful work was selected from 126 submitted scores.

The Mendelssohn Club of Philadelphia offers a prize of \$100 for a cappella eight-part chorus for mixed voices; competition closes January first, and complete information can be obtained from N. Lindsay Norden, 7200 Creshelm Road, Philadelphia.

**Wm. Ripley Dorr's Emmanuel Choir** of La Grange, Ill., will appear in Chicago in a concert managed by F. Wight Neumann, the famous impresario who manages Kreisler, Schumann-Heink, and Gabrilovitch. Mr. Dorr has begun rehearsals with a choir list of about one hundred men and boys; ultimately he will shift them down to about 65 and 75 for church and concert work, respectively.

**Dvorak's Humoresque**, used in the Criterion Theater, New York, in connection with the famous film of that same title, is said to have been played by Victor Wagner and his orchestra 336 times as an overture to the picture; total applause of almost three hours was accorded the selection, making an average applause of about 30 seconds for each performance of the piece.

The Society for the Publication of American Music announces that its first publications will be distributed to its members in September; Reiser's String Quartet and Mason's Clarinet-Piano Sonata are the numbers being published. All sincere musicians should strengthen the work of the Society by sending their membership fees of \$5.00 per year to the secretary at 185 Madison Avenue, New York.

Washington, D. C., will have a civic organist for the coming season. The Community Center Department of the Public Schools started the work last season by making it possible to have a series of public organ recitals in the auditorium of Central High School, known as the General Civic Center; these recitals were given on the first and third Tuesdays of each month from October to June, inclusive. There were 17 recitals during 1919-1920 by **Edith B. Athey**, of Hamline Methodist Church, who was official organist, and Miss Athey has been chosen for the position of Civic Organist for the coming season, in good testimony to the success of her work last year. She was assisted then by excellent artists of note in Washington and they will undoubtedly be included in the coming programs. Public sentiment has been created and the second season will start with considerable enthusiasm. Miss Athey, whose recital successes last year were so great as to insure her appointment for a second season, is a member of the music faculty of the Public Schools of Washington, teaching in the Grammar Schools and the Junior High School. Miss Athey's aim is public service along artistic and educational lines.

## Hints and Helps

Organ benches should invariably be made with backs just as chairs are made. Art is impossible when a player is hanging by his toes or by his chin on a balancing rail, which

is somewhat akin to the feeling of an organist when seated on a back-less bench. Any organist can easily have a back fitted to the bench neatly if he will merely remove the back from any ordinary chair and use a little ingenuity. A back to an organ bench gives just that required support to the player's body which makes him completely at ease—and art is possible at its best only when players are at ease.

A scene occurs in "The Spreading Dawn" (with Jane Cowl) where the heroine is having a farewell supper under the trees with her hero who is expecting his summons to the battle front at any moment. In the midst of the meal there was a cut-in of the bugler blowing the call, returning to the lovers again, and then alternating for a few moments. During the meal J. Van Cleft Cooper, of the Rivoli, New York, was playing **The Soldier's Farewell** and when the bugler was seen, without interrupting the love motive at all, he played the bugle call in a different key, is proper rhythm on the brass of the solo organ. Few players would dare attempt this difficult feat without ample experiment in an empty house, but photoplays are filled with scenes that demand just such treatment and the organist who can achieve sufficient independence of his hands will alone be master of such situations.

A new effect is secured in "A Cumberland Romance" when a man of good intentions is preparing to kill a man he suspects of very wrong motives and, while kneeling at the melting pot by the open fireplace, a mist or haze breaks over the screen and rapidly develops into a pure white light as of the sun, completely obliterating the picture, and instantly the words in plain print, "Thou shalt not kill", are thrown on the white screen. It comes as a tremendous shock which is keenly felt by the audience, so swiftly has it moved. In a moment the words fade out and the scene comes back to normal, leaving the actor awe struck, and changing his mood completely. Presumably Saul's journey to Damascus was the hint that enabled a producer to strike such an effect. The most appropriate accompaniment of it would undoubtedly be for the organist to use his Register Crescendo in accord with the crescendo of white light, reaching his utmost fortissimo the moment the words strike the screen, ending with a crashing chord held but an instant, to be followed by absolute silence till the light begins to fade and the picture returns. The return could well be accomplished by bringing the Register Crescendo back to forte or mezzo forte during the moments of silence, beginning at that point when the actor is clearly visible again, and then diminishing down to very subdued music.

## Film Facts and Fancies

**Winston Churchill**, famous novelist, is devoting some of his attention to the preparation of his stories for the screen.

Rev. Dr. William E. Clark, of the Unitarian Church of Memphis, Tenn., used motion pictures in his Sunday school session recently.

The Broadway Theater (New York) has changed policy, as a result of which **Mennars, Wilver and Murphy** are temporarily "out of work"; the Broadway has combined with Keith interests and will feature vaudeville instead of pictures in the future. The Broadway is equipped with a three-manual Austin.

Arcade Theater, Paduca, Ky., has employed a corps of "listeners" whose duty it is to attend the theater on the opening night of each change of program and report to the manager any remarks they hear from patrons of the theater. It is a wise man who will go to this trouble to sound the public's opinion of his work.

The Rivoli, New York, will again give short scenes from opera during the winter season, as announced by **Hugo Riesenfeld**, the famous conductor and manager. Each program will contain an act of about 15 minutes' duration, the proper period of opera in motion picture houses according to careful study and observations made by Mr. Riesenfeld.

Only the most striking or popular scenes will be presented. "The cost is the same", said Mr. Riesenfeld, "as if we presented the entire scene, which might take from three-quarters of an hour to an hour. The settings, the soloists and chorus cost just as much for that brief gem as for a longer number. But we have found that our patrons want no more than fifteen minutes of opera and we give them just that much. Motion picture theater patrons have a psychology all their own—they demand action, variety, music, change, and they should not be made to sit through an hour of opera in a photoplay house." These productions will be given by the New School of Opera and Ensemble, under the direction of Josiah Zuro, whose ensemble "Through the Ages" in conjunction with the Riesenfeld staging of "Humoresque" will be remembered by all who were privileged to see it in the Criterion, Rivoli, or Rialto Theaters.

## Trade Notes

Jamestown, N. Y., musicians went on strike for \$49 a week, is the report.

**Albany musicians** (N. Y.) have demanded a wage increase making a minimum of \$35 and \$40 according to the house, with leaders at \$45 and \$50.

**Providence, R. I.**, organists are said to be receiving a new union wage minimum of \$50 a week; pianists are rated at \$36.

Theaters in **Flint, Mich.**, were without orchestras for a time; the new union scale called for salaries of \$50 and \$75 a week.

Musicians of **Shea's Hippodrome**, Buffalo, N. Y., have agreed not to limit the time of their playing periods to 50 minutes.

Indianapolis theaters, according to latest reports, used organs, phonographs, and player machines to replace the orchestral musicians who had demanded \$1.50 an hour, with double pay on Sundays.

Two thousand musicians were reported idle owing to a strike in the theaters, according to the New York headquarters of the union. Managers in New York City compromised or met the union demands, but in other cities the results were quite unexpected.

A new company has been formed in New York for the purpose of furnishing solo musicians to theaters. They began their bookings with Emanuel List and the chorus that works with him in the prelude to "Humoresque" as staged by Riesenfeld for the Criterion-Rivoli-Rialto theaters.

Musicians who think they have long hours of labor can take consolation in the record of some of the men who are responsible for the management of the great houses of industry in music. G. Schirmer, Inc., the largest publishing house in the world, furnishes an exceptional example of devotion to duty on the part of many of its executives; Mr. Schirmer himself spends rarely less than twelve full hours each day at his desk.

**New Organs** recently installed or now building:

Cal., Hollywood; Hollywood Theater, said to cost over a million dollars, will have an organ.

Cal., Madera; a new theater being built will house a \$10,000 organ, according to report.

Cal., Whittier; Scenic Theater has a new Estey organ of the "20,000 type."

Fla., Clearwater; a new theater will be equipped with an organ; builder and size not yet determined.

Ind., East Chicago; a new theater has recently installed a Kimball organ.

Mass., Pittsfield; South Congregational Church has a new 3-manual **Hook & Hastings** organ which was dedicated August 22 by **Marshall S. Bidwell**.

Mich., Waukegan; Academy Theater has a new Kimball organ.

Mich., Benton Harbor; Bell Theater is being remodeled and will be equipped with a new organ.

Minn., St. Paul; Capitol Theater has a new Kilgen organ, said to cost \$20,000.

Mo., St. Louis; Del Monte Theater has a new three-manual organ.



N. J., Millville; a new theater now building will have an organ.  
N. Y., Chateaugay; First Presbyterian Church organ was dedicated July 29 by **Homer P. Whitford**.

Ohio, Columbus; a new **Hall** organ was dedicated August 11 by **Glen Grant Grabill** in St. John's Church.

## Magazine Notes

A **substitute photoplayer** of several years' experience is on **THE AMERICAN ORGANIST'S** waiting list; he is available on short notice. His experience is ample, though he is not a member of the union.

Our **Registration Bureau** has had the pleasure of filling another excellent vacancy. When a church is in need of an organist there is no better way of finding the right man than through a cooperative Bureau such as this; instead of having to be satisfied with the best man chance sends as an applicant, the church is put in touch with musicians on a strictly profession basis.

A reader (a cooperative reader and a wise reader) wanted a **substitute** for his church during vacation, and he wrote to **THE AMERICAN ORGANIST** about it. We had on file the applications of several available substitutes, and the reader got a good one, the

substitute got some interesting summer work, and the magazine served two readers with the same "stone". If our readers will cooperate in this way in regard to vacancies and substitutes, agencies' commissions can be saved, and our readers will be doing their profession a good deed.

Any church, theater, city, or private person desiring to **purchase an organ** will be gladly given the best professional advice obtainable if they will address **THE AMERICAN ORGANIST** with their problems. This service is absolutely without charge to the purchaser or commission from the builder, and is undertaken solely in the interests of securing for American music halls, churches, theaters, and residences, the very best organs their money can buy. He who would undertake to build an automobile or a house or a yacht without professional advice would be indeed counted foolish; he who rushes into the purchase of an organ without disinterested professional advice is no less foolish. Organ building used to be a matter of building pipes and attaching strings to pallets and keys; it has progressed mechanically and artistically beyond that, and the wise architect can to-day use mechanism to aid in the production of artistic results—results that can be achieved only by those who are thoroughly conversant with all the best practices of modern organ building.

## Repertory Suggestions For Church—Concert—And Photoplay\*

Charles Wakefield Cadman

### Meditation

A SMOOTH melody over a quiet pedal bass and a gently animated lefthand harmony in quavers. The melody is not outstandingly beautiful, nor is the harmony exceptional; but somehow the composer has been able to create an attractively peaceful bit of music that will be popular with audiences if registration is carefully chosen. There is room for slight rubato, for accents here and there, and for staccato notes, though the latter are not indicated in the printed



score. The artist, with a little planning, will make a beautiful number of this Meditation. The middle section is in relative minor and continues the same treatment in melody, harmony and pedal, though it is short; the recapitulation restores the statement materials, and adds an interesting coda, with the melody in the pedals.

Church players will find it an effective evening prelude, or perhaps postlude; it would be a pleasing offertory. Much depends upon the player, though the composer's name adds much weight. It might make a fine intermezzo on a recital program, and the registration might be further enhanced for that purpose.

For the photoplayer it suggests quiet scenes; it is melodious and depicts somewhat of hope and joy, the latter mood yielding to accentuation by a slightly increased tempo. Its mood throughout is constant, and the change to minor gives very slight change. Serene, hopeful, quiet; four pages long.—F. S. A. (Fischer)

Arthur Davis

### Grand Choeur de Fete

OF THE familiar jubilant mood, with quite pleasing melodic and rhythmic outline; though inspirational in character it is well worked out. It is fairly easy to play and does not require a modern organ. The staccato effect is made good use

\*Photoplay suggestions are by Frank Stewart Adams, organist of the Rialto Theater, New York.



of and the piece is crisp and vigorous. The public will like it, and the organist can use it as an exercise for the development of the decisive and masterly style of playing. The middle section quiets down considerably but retains the potency of the rhythmic undercurrent.

It would make a vigorous prelude and carry into the service a desirable element of vigor and joy; its middle movement would furnish pleasing contrast and might be repeated on that account. The concert player might perhaps use it at the end of a heavy program.

It would go admirably with scenes showing processions of celebrated personages, of for moving crowds or marching scenes, providing a definite march movement is not required. Otherwise perhaps it is neutral in tone.—F. S. A. (Willis)

### Intermezzo "Les Sylphes"

A BRIGHT cheerful composition with a slight chuckle under the surface; it opens with a very appropriate four-measure introduction, and then dances off with the main theme, which is a four-note motive once repeated with slight variation, in contrast with a rhythmic two-measure





phase which brings us up with a decided halt at a place where the whole four measurers can be repeated in a different tonality. It is pleasingly inspirational and audiences will like it. The illustration shows the introduction and the first statement of the two-part theme. It is a delightful bit of true musicalness.

It would make a fine prelude for an evening service, or an offertory for either service, though it would not do for a Communion service, except perhaps for a postlude; where congregations linger for a few minutes sociability after service, a postlude of this kind of music is most acceptable. Concert players could make a good impression with this composition, either on a serious program, where its sprightly character would be most telling, or on a more popular program.

Photoplayers would use it for bright and joyous scenes in general, or whenever a gavotte or intermezzo is required. It gives opportunity for piquant effects in registration. The middle part in D flat is quieter and more personal in mood, but after eight measures the semiquaver figuration restores (almost like an echo) the gaiety of the first part; the recapitulation is given a more elaborate accompaniment.—F. S. A. (Fischer) Gottfried H. Federlein—10'

**Legend**  
A COMPOSITION open to a great variety of treatments both in registration and in tempo. The melody is not very interesting in itself, nor is the accompaniment interesting; but the piece as a whole is very good. If the opening minor section were



taken with the melody an octave lower on the Vox Humana without tremulant it would heighten the effect of the "legend"; the contrasting major dress of the melody is decidedly joyful and must stand as written, probably with slightly increased tempo. The middle section shows some interesting materials and handles the organ well. An artist could do almost anything with this section though the composer makes no special suggestions—which is a wise procedure. In the recapitulation the registration should be carefully selected; perhaps a smooth reed would go well. 16' string effects would serve well in several sentences.

It will make a pleasing prelude for an evening service, though it is rather long for an offertory, and requires to be played too softly in some sections to be serviceable as a postlude. On a concert program it would have good effect in the hands of an artist and colorist.



As a photoplayer, I take a slightly different view than that taken by the reviewer. It has two somewhat sharply contrasted moods; the first section is largely minor, in sober or reflective vein. The accompaniment admits of changes in tempo to suit the rise and fall of emotional situations. The major section, crisp and staccato, is bright, almost hilarious. I should use it for certain conversational scenes, perhaps interrupted by the appearance of a child, changing the mood temporarily. The first and third sections, being in regular period forms, could be curtailed or elongated as the occasions require.—F. S. A. (Fischer)

#### Salvadora

A **NOTHER** composition from the same pen worth adding to all libraries. It is peaceful and has a quiet charm of its own, which the composer is able to enhance by virtue of a very good contrast section and the use of chimes in the recapitulation. This last feature alone will commend it



to all players having chimes in their instruments; the chimes are used in their most effective way and no musician, however severe, can take exception to them here. Mr. Federlein is a musician first, and he wants his music to be pleasing before it shall be called intellectual; but his writing is always interesting; he is not content to jot things down in the easiest way. The first illustration shows the recapitulation where the chimes are used with good effect; the second shows a few measures taken from the contrast section.



Salvadora will make a beautiful offertory, or perhaps a prelude, though it is rather short; it is too delicate and refined to be used as a postlude. It will adorn any recital program to the joy of all audiences.

The photoplayer will use it as a berceuse or for any quiet scenes where a child dominates the picture; it would be especially effective in a pastoral setting or with a lake background. The undulating accompaniment is a pleasing departure from conventional forms; page four, partly shown in the second illustration, becomes more exclusively scenic and impersonal.—F. S. A. (Fischer).

#### Edward F. Johnston

##### Evensong

ONE of the most popular numbers ever published for organ. The first illustration shows the opening measures, the second shows the treatment of the same melody in its second version, and the third shows the contrasting materials of the



second section. In the recapitulation a different treatment is given, and it is equally effective. Audiences enjoy Evensong as one of their most delightful numbers. It should be in every library.



It makes a fine prelude for an evening service, or an offertory; and concert organists will find it doubly valuable as an intermezzo in a serious program.



Photoplayers will find it suitable for nature scenes, especially those containing sunset or nocturnal scenes. It could be used for similar scenes in a feature film, or as a setting for a love scene or one where quieter emotions prevail. The contrast section is open to various treatments, and can be either elongated or shortened.—F. S. A. (Fischer)

## Forest Vespers

**R**ATHER whistful quiet melody over a very simple accompaniment, in minor mood. Toward the end it turns to a major and brings a hopeful spirit up to a good climax. The music is mild and rather colorful, though the melody is not what would be called pretty by the average listener. The piece prefers to be descriptive, and as such is good. It is easy to play and gives the organist an opportunity to do some original work in interpretation. The middle section is in hymn style, but is quite brief.



It would make a good offertory, or perhaps a short prelude or postlude, changing the registration according to the usage. It is short enough and interesting enough to be used on an occasional recital program.

The middle section would be effective for scenes of devout or religious atmosphere, and the first and third sections in minor suggest reserved and somber moods.—F. S. A. (Fischer).

## Midsummer Caprice

**A** WALTZ with a beautiful melody and crisply marked rhythm, one of the most musical and good-humored compositions Mr. Johnston ever wrote. It is highly inspirational in character, but the composer treated it rather skilfully and was able to make of his themes seven full pages of delightful music not one measure of which ever



becomes tiresome or monotonous. The first illustration shows the main theme, which is given various accompaniments and a few measures of slight variation. The second illustration shows two episodes from the mid-



dle of the first section, bits of great charm. The third shows the quiet smooth-flowing contrast materials. The whole work is one of the sprightliest little numbers ever written for the organ. It is easy to play and does not require a modern or a large organ.



Church organists could use it effectively as a prelude to any of the lighter services of the church, though obviously it is too happy in spirit to be in harmony with any of the more solemn services; as a postlude it would not be restful enough. It would ornament and enliven any recital program, and would serve very well in serious programs if given a proper place in the order of selections. Audiences are certain to like it.

Photoplayers will find it easy to memorize and will have many uses for its various melodies and sections; it is happy and sprightly throughout, though the middle section is serenely calm and beautiful. The quotation from Milton (published at the head of the piece) characterizes the number aptly. It seems to suggest elves or nymphs dancing in the moonlight. It could be used for outdoor parties, receptions, etc. It is easily capable of elongation or curtailment to suit almost any length.—F. S. A. (Fischer)

## Ralph Kinder

## Aphrodite

**M**ELODY of quiet, almost wistful or sad, characteristics, over a very simple pedal and lefthand part. The melody is a good one, not tiresome and not of flimsy type; though it is not what could be called beautiful, it has sterling qualities which merit for it a slightly better title. It is very easy to play and requires of an organ merely a few good solo voices and a soft string accompaniment. The rather brief contrast is confined to interesting chord work in the treble alone, where the wistful character is strongly present. It is good music because of its musicianly, and quite pleasing, melody.



Church players will find it admirably suited to the more solemn services, either as a prelude or offertory, or perhaps as an accompaniment to some of the ritual. It would make a good postlude for any service, though it would naturally call for stronger registration in that capacity—the church service will be enriched when the usual noise-making postlude is discarded and some quiet reflective work substituted. Joy in the service will naturally come at the beginning or in the middle, not at the end after it, like a hard day of work, is all over.

The number suggests scenes of pleading or anxiety, or any serious scenes of sober reflection. The middle section is decidedly wistful, even sad, and would be used accordingly.—F. S. A. (Fischer)

## In Moonlight

**A** REAL gem because of its charming first and third sections. It opens with a passage for chimes, which will produce the usual chime discord unless the chimes are equipped, as they invariably should be, with dampers. This passage may be omitted or changed considerably, or new chime materials substituted for it. The lovely main theme, shown in the illustration, is a genuine in-



spiration and the composer has handled it well. It fully atones for the uninteresting middle section, where the chimes are again used, with slightly better effect. By adroit improvisation or use of themes already present (including something for the chimes) a player could make the piece interesting to audiences, as well as to himself, for much longer time than the composer has intended. It should be added to every library and is universally serviceable.

It makes a fine offertory for an evening service, or a good prelude; as an accompaniment to ritual it would be very good. Concert players will delight their audiences with it.

Photoplayers can use it with excellent effect for scenes of pastoral character, especially if a church is shown. It could be used for a love scene or wherever a slow and quiet number is required; it has a tinge of sadness or wistful yearning.—F. S. A. (Fischer).

## The Place For Bone

**N**ATURE makes a great mistake when she puts too much bone in the head and not enough in the back.

## Reviews

W. Berwald

### "Dawn of God's Dear Sabbath"

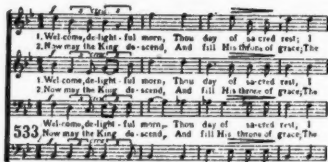
**ANTHEM** for quartet or chorus of men's voices unaccompanied. It is simple and easy to sing and is well within the range of such male voices as are found in every competent chorus choir. The strangeness of the sound of a male chorus or quartet in the church service is due not to any inappropriateness but to the infrequency of male chorus work, which in turn is largely due to the lack of suitable music.



The present number is melodious and smooth-flowing, with well-written parts that do not tax the compass of any of the voices. Its naturalness and its well-chosen text make it a desirable number for frequent repetition. (Boston Music Co.)

### "Welcome delightful morn"

**ANTHEM** for quartet or chorus of men's voices unaccompanied. Another pleasing number for quickening interest in choir work and church music; it is simple and easy to sing, and makes little demand upon the range of the voices, so that it will be of service to the greatest number of choirs. The congregation that would not



respond to such anthems as these two male-chorus numbers is indeed hopeless; and in each case the text is such as to make it possible to repeat the number quite frequently through the season. (Boston Music Co.)

C. K. Cressey

### "Sun of my soul"

**ANTHER** simple anthem of melodious trend, within easy reach of every chorus or quartet choir. The middle section, a soprano-tenor duet, lacks somewhat in inspirational character, but the first and last sections, as well as the brief



soprano solo section, are simple, direct, musical; they will fully atone for the lack of these qualities in the other sections. (Cressey & Allen).

Gaston Borch

### "Accept My Heart"

**ANTHEM** for chorus or quartet with piano accompaniment following the voices; simple and easy to sing; in the nature of a response for the morning service. The part writing is interesting enough and

the melody runs smoothly throughout; it is churchly in attitude and gives a wide range for interpretation. (Flammer).

C. Whitney Coombs

### "All My Heart This Night Rejoices"

**ANTHEM** for chorus or quartet with soprano solo and soprano-tenor duet, with abbreviated organ accompaniment, for Christmas. The rhythm is 9-8 and there is much motion in the inner voice parts; it would not be easy for an amateur chorus to put the anthem over with good effect, not so much on account of the notes as because of other elements, including rhythm and speed. The middle section is a pleasing choral-like movement unaccompanied. (Flammer).

Roland Diggie

### Resignation

**ORGAN** composition presenting a rather pleasing harmonized melody in the left hand against a syncopated righthand chord passage in exact imitation. It is easy to play and flows smoothly throughout. The recapitulation gives the right hand an independent counter melody in obligato style, which makes a pretty pastoral effect, and the coda is well worked. The contrast section is antiphonal in style between the left and right hand parts, still maintaining the mood of the original theme. This is perhaps one of Mr. Diggie's more carefully written works, one upon which he spent some ingenuity rather than permitting its melody to dictate its own course at all times.

Church players will find it suitable for prelude or postlude, as it is quite meditative in style. It is hardly suited to recital use.

Photoplayers might use it for any of the lighter moods, even working up a good climax pretty much at will if the situation should require it. It could be considered playful in style, and the recapitulation would suggest pastoral scenes. (Augener).

Richard F. Donovan

### "Savior When Night —"

**UNACCOMPANIED** anthem for chorus. Any composer who attempts to reset this famous text of Harry Rowe Shelly is setting for himself a difficult task. Mr. Donovan chose an entirely different treatment, even a different attitude. The anthem is, above all else, churchly and choral; it modulates toward the end in such a way as to make a choir-master be doubly sure of his choir before attempting its public presentation; though all the parts are finely choral and any choir of slightly better than the average attainments will find pleasure in preparing it. It would be an excellent number for a strictly worshipful service, though its appeal in the average service would depend most upon the amount of work the choir-master spent upon it. (Gray).

J. Frank Frysinger

### Sunset

**MELODY** for organ with rhythmic accompaniment, the pedal marking the accent and the left hand furnishing a rhythmic swing and harmonic background. It is easy to play, requires neither a large nor a modern organ, and its melody is one of Mr. Frysinger's typical inspirations; as a melodist, Mr. Frysinger is one of America's foremost, though he is usually content merely with letting his melodies dictate their own progress. Thumb work is called for in one section, and the contrast movement presents a bass melody in minor key with evidences of better attention given this important section than composers are accustomed to give it. The recapitulation harmonized the melody in the left hand and presents a righthand part similar to a flute obligato. Sunset presents a pretty melody and a pleasing rhythm, and will be gratefully received by many auditors.

Church players could use it effectively for offertory, or either prelude or postlude, and concert players might use it effectively, especially if they would make use of an accented chime note on the dominant through certain sections of the piece.

Photoplayers would find it useful in love scenes, or neutral moods, and might even make good use of it in refined comedy situations; the middle movement has considerably greater weight, though a variety of treatments could either accent or minimize such tendencies. (Flammer).

### George B. Nevin

#### "There Were Shepherds"

**A**NTHEM for chorus (or possibly quartet) with piano accompaniment duplicating the voice parts. It is a musical and rather effective setting of the overworn text, and there are quite a few original touches to make the anthem interesting. Each voice is given a few measures of solo work to keep peace in the quartet family, and the tenor is given the part of the Angel, which is rather incongruous. The anthem is easy to sing and is musical enough to be attractive to average audiences. (Ditson).

### John Prindle Scott

#### "Come Ye Thankful People"

**S**OLO for high or low voice, for Thanksgiving season. It is typical of Mr. Scott's solo writing, fluent, easy to sing, and vocally effective. Though his work never seems to be highly inspirational, all his songs are very popular with singers, and audiences are usually pleased with them also. The present number is straightforward and simple; the contrast section is pleasing, and there is a good climax. (Flammer).

#### "O Little Town of Bethlehem"

**S**OLO for high, medium, or low voice. It is simple and easy to sing, and typical of the other work of its composer. With a little care its opening melody could be made quite charming; there is good contrast in the song and a singer ought to be able to make an effect with it. It is also arranged as a chorus anthem with comparatively independent accompaniment. (Flammer).

### Leo Sowerby

#### "I Will Lift Up Mine Eyes"

**A**NTHEM for chorus or quartet with genuine organ accompaniment—a rare thing. Here is presented a new voice in the choral world; to be sure, it is not very startling in this instance, but it is nevertheless original and commanding. The anthem is not what the public would call beautiful at first hearing, nor is it one the choir might be enthusiastic about at first; but it has potential worth and the master church musician can use it effectively for the expression of true religious emotion that shall at once be viril and yet humble, musically commanding and yet religiously sincere. It will be a genuine ornament to the church service, though the average choir may want to work on it rather strenuously before trying a public presentation; it is interesting enough to merit such labor. (Boston Music Co.).

#### "The Lord Reigneth"

**A**NTHEM for chorus, partly unaccompanied and partly with genuine organ accompaniment. Both composer and publisher are to be congratulated on the production of these excellent anthems with true organ accompaniments; anthems are very rarely sung with piano accompaniment; why restrict a composer's hand by compelling him to write mere piano accompaniments when he has at his disposal all the solo and accompanimental resources of the modern organ? The anthem is big in conception and more dramatic than the first one reviewed in these pages; it has measures written for five and six parts, and it uses the organ in entirely

independent manner. The chorus parts are easy to sing, though there are some high notes; rests are made good use of. While rather harmonic in style, its inner parts have a life and movement of their own. The middle section is quite effective in its unaccompanied measures where the harmonies are entirely out of the commonplace, and yet the whole anthem is diatonic and there is no straining after new inventions; the old materials are quite good enough for the composer to get all the effects he wants. This is an example of religious music in viril mood; a wholesome voice in a service that is inclined to be almost devoid of the greatest thing God ever made—manliness. (Boston Music Co.).

#### "The Risen Lord"

**A**NTHEM for chorus and antiphonal solo quartet, entirely unaccompanied. It makes use of very simple materials, but the themes are excellent and the composer has created an anthem that is a gem for the Easter season; it is more direct in its appeal than either of the other two anthems reviewed in this issue, and choirmasters can add it to their repertory without fear; all it requires is a fairly good chorus and a fairly good solo quartet, all of whom must be able to stay on the key. Excellent contrasts abound; it is hard to imagine an anthem that would make stronger popular appeal than this, and it will also appeal to the singers as well. (Boston Music Co.).

### Joseph Holbrooke

#### "Dylan" (A Drama)

**T**WO dramatic songs, *The Sea King's Song* and *Hearken All*, published separately from the rest of the work, show some heavy dramatic writing that looks quite interesting from a cursory examination. A third selection, an organ arrangement of the introduction to the second act, is hardly interesting enough to be of service to the church organist, though it would be of great value to the photoplayer. It is dramatic with a touch of mysterious and the theater organist would soon find abundant use for it. (Novello).

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